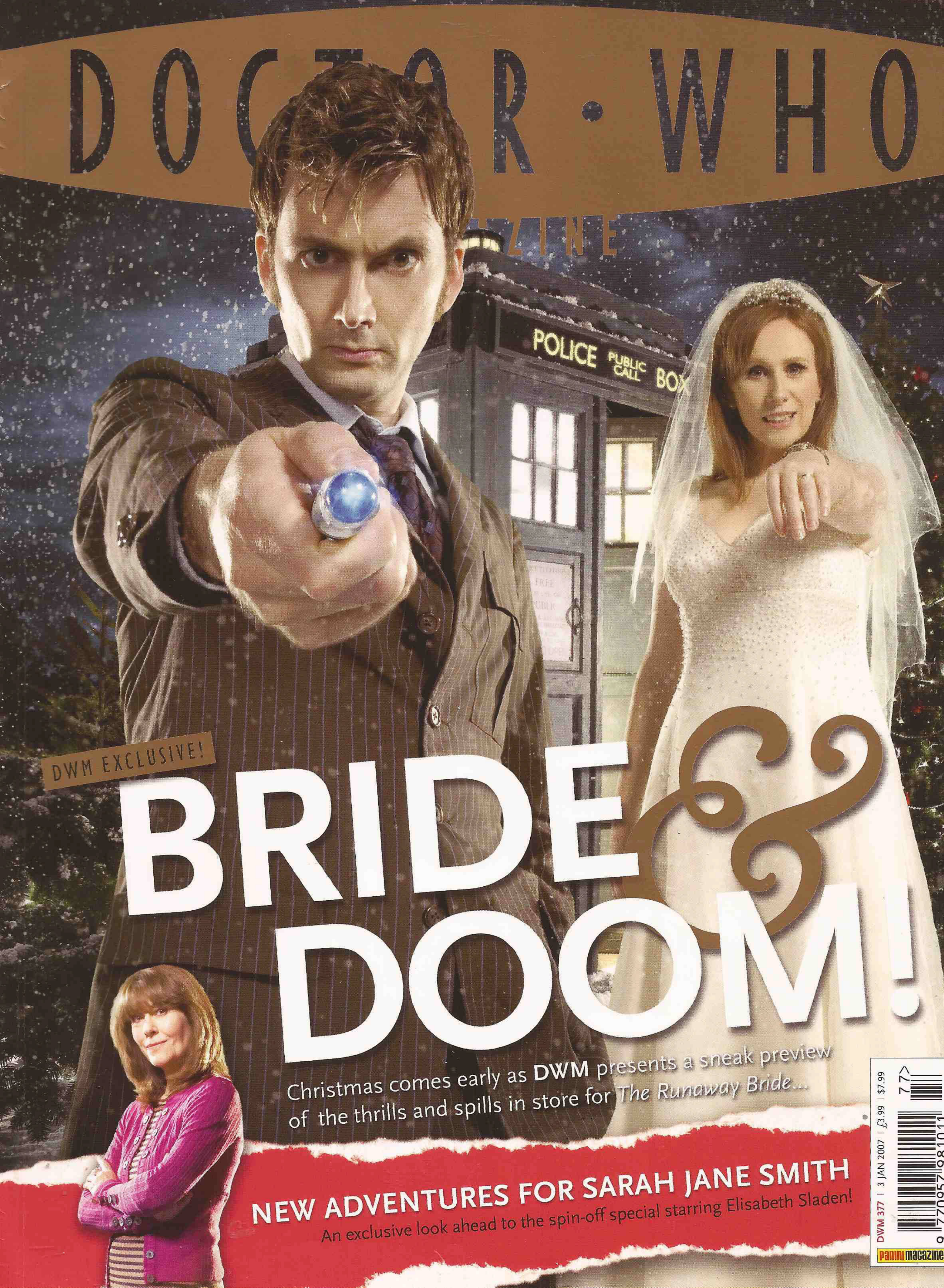
INSIDE!

**NEWS EXCLUSIVES**
All the latest info on Series Three!

**SCRIPT DOCTORS**
Gareth Roberts talks Shakespeare!

**AWARD WINNERS**
The 2006 Season Survey results!

# DOCTOR · WHO MAGAZINE



DWM EXCLUSIVE!

## BRIDE & DOOM!

Christmas comes early as **DWM** presents a sneak preview of the thrills and spills in store for *The Runaway Bride*...

## NEW ADVENTURES FOR SARAH JANE SMITH

An exclusive look ahead to the spin-off special starring Elisabeth Sladen!

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AUDIO ADVENTURES

# LATE FOR THE TRAIN!

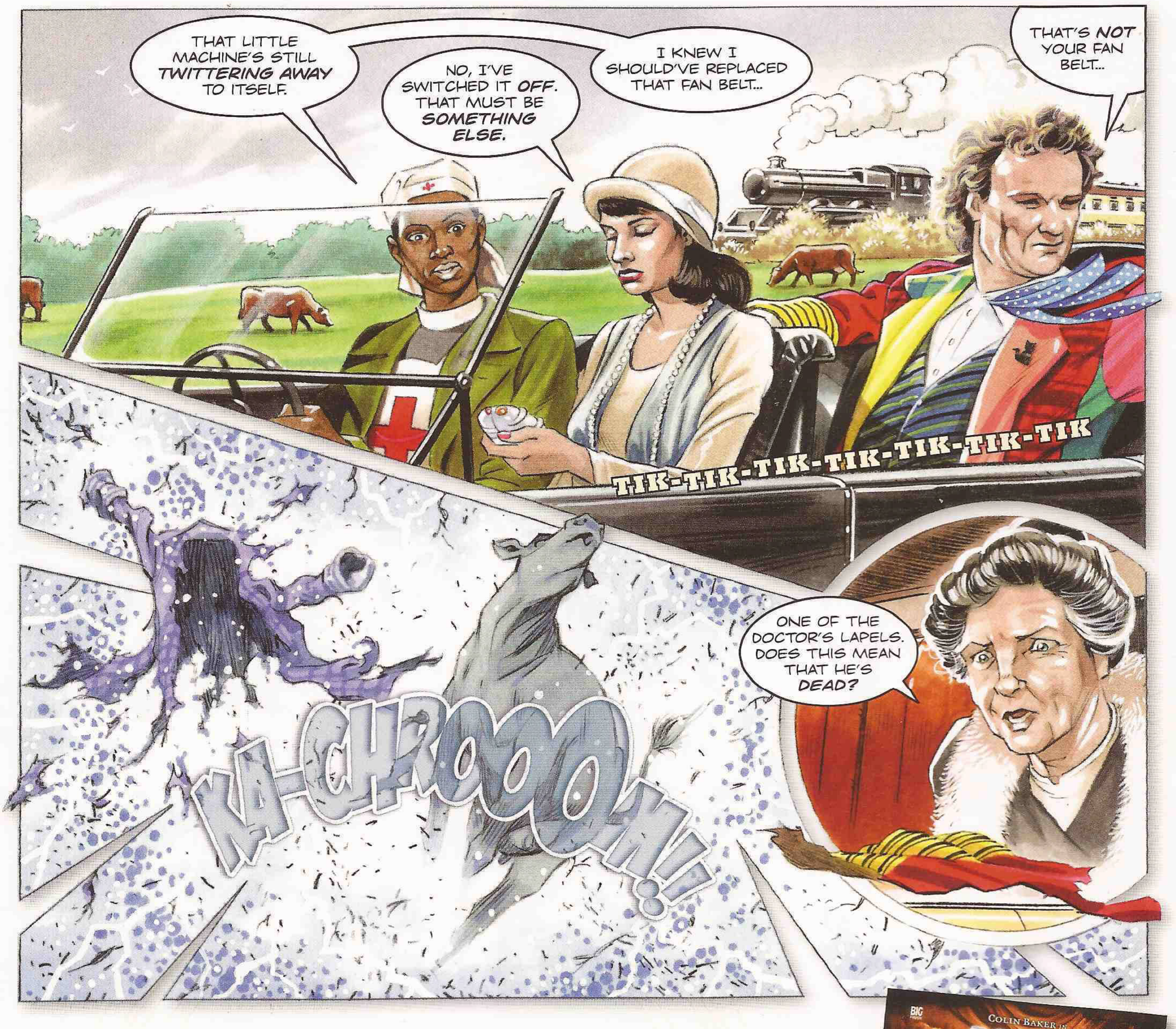
THAT LITTLE MACHINE'S STILL *TWITTERING AWAY* TO ITSELF.
NO, I'VE SWITCHED IT *OFF*. THAT MUST BE *SOMETHING ELSE*.
I KNEW I SHOULD'VE REPLACED THAT FAN BELT...
THAT'S *NOT* YOUR FAN BELT...
TIK-TIK-TIK-TIK-TIK-TIK-TIK
KA-CHROOOOM!!
ONE OF THE DOCTOR'S LAPELS. DOES THIS MEAN THAT HE'S *DEAD?*

Illustration MARTIN GERAGHTY

Starring **COLIN BAKER** in

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An original audio play by **MATTHEW SWEET**

Featuring **NICOLA BRYANT** and **MAUREEN O'BRIEN**

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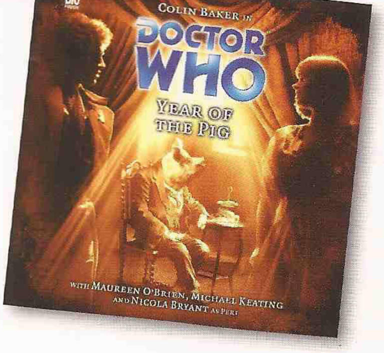
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# PULL TO OPEN

DOCTOR·WHO MAGAZINE

**MERRY CHRISTMAS EVERYONE, AND HASN'T IT** come round quick this year? We love the festive season here at **DWM** – or I do, anyway, and I'll countenance no dissent from the ranks. I also love Christmas issues of **DWM**, cos it means we can pack them full of all sorts of odds and sods, be a bit silly, and cap it all off with exciting teasers for the forthcoming Christmas Special. It's even better this year, of course, 'cos we've got *The Sarah Jane Adventures* special and the *Torchwood* finalé to look forward too as well as *The Runaway Bride*. Why, it's a veritable stockingful of *Doctor Who* goodness! And I promise I won't say 'veritable' again until next Christmas. Or 'stockingful'.

As I type this in our mistletoe-strewn offices, we've all just got back from the Children in Need concert at the Cardiff Millennium Centre, and without wishing to rub it in for those of you who weren't there, it was completely astonishing. I'm sure you've all Listened Again on the interweb, but sitting in that packed auditorium, with the National Orchestra of Wales blasting out the *Doctor Who* theme to a completely enraptured audience was something I'll never forget. There were tears before bedtime, dear reader, but all of them happy ones. Then, of course, there was the drinking til 3am, but you're not going to hear about that until my warts-and-all exposé of being the **DWM** editor, "*I Got Them To Change The Producer And Director Names To Uppercase*", hits remaindered bookshops in around 2020.

Back to this issue, and there's too much good stuff to mention here, but for a first port of call might I recommend the eagerly-awaited results of our 2006 Season Survey, which had more votes this year than ever before, and so kept young Tom awake until all hours totting them up. There might be a few surprises in there, but as it's you lot, you'll probably have expected as much.

So happy reading, Happy Christmas, and see you in January for more juicy behind-the-scenes coverage. And an even worse hangover than this one, I should think...

Clay

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**with** PERI 'n' TOM 'n' CLAY

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## HERE COMES THE BRIDE!

**18** It's nearly Christmas, so that can mean only one thing – there's a 60-minute *Doctor Who* Special to get excited about! Russell T Davies drops a few exclusive hints about *The Runaway Bride* to **DWM**...

**12** SCRIPT DOCTORS: GARETH ROBERTS
Kicking off a new series of interviews, we quiz the author of Series Three's Shakespeare story!

**20** FUNNY! PECULIAR?
Jonathan Morris learns that comedy is a serious business for our favourite series!

**28** 7TH HEAVEN!
A preview of the Eighth Doctor tales coming to BBC7.

**33** COMIC STRIP: *THE GREEN-EYED MONSTER*
Comic capers from Nev Fountain & Roger Langridge.

**43** SPACE-TIME TELEGRAPH
Sorvad returns with a special Christmas issue of the world's least-accurate newspaper!

**46** THE **DWM** SEASON SURVEY 2006 RESULTS
Find out what YOU voted the best of the last 12 months in our annual awards!

**52** REVIEW OF THE YEAR 2006
Andrew Pixley looks back at the ups and downs in the world of *Doctor Who* during 2006.

**58** THE JNT LEGACY
Examining the archive kept by the 1980s producer.

**64** THE **DWM** CHRISTMAS QUIZ
The Watcher presents our yearly brainbuster. Ouch!

## REGULARS:

**04** GALLIFREY GUARDIAN
**10** DWMAIL
**27** TV PREVIEW *The Sarah Jane Adventures*
**54** THE TIME TEAM *Black Orchid* and *Earthshock*
**60** OFF THE SHELF
**66** PRODUCTION NOTES with Russell T Davies

# GALLIFREY GUARDIAN

ALL THE LATEST NEWS FROM THE WORLDS OF **DOCTOR WHO**...

The countdown to *The Runaway Bride* begins in earnest, with a blizzard of publicity on its way...

# CHRISTMAS GIFTS!

It's going to be a real treat for *Doctor Who* fans this Christmas, with this year's Christmas Special *The Runaway Bride*, virtually certain to be broadcast at the heart of BBC One's Christmas Day schedule. Last year's Special, *The Christmas Invasion*, was a massive success on Christmas Day, drawing almost 10 million viewers, more than any other programme except the Christmas edition of *EastEnders* – and even beating *Coronation Street* on ITV1.

## PUBLICITY & PUBLISHING

By the time this issue is published, the countdown for *The Runaway Bride* will have officially begun, with appearances and interviews from David Tennant and Catherine Tate scheduled for countless TV and radio shows in the fortnight before the big day itself. The sixth (count 'em!) *Doctor Who Radio Times* cover of the year should also be on sale now – this year the Doctor features on the issue covering the week *before* Christmas. There's also a big *Doctor Who* surprise planned for broadcast on BBC Radio 1 nearer Christmas, so keep an ear open for that. **DWM** presents a massive 20-page *Runaway Bride* behind-the-scenes feature in issue 378, available on 4 January 2007.

## CONFIDENTIAL & INTERACTIVE

In addition to *The Runaway Bride* itself, there will be also a special edition of *Doctor Who Confidential* – broadcast on BBC One rather than BBC Three. At the time of going to press, it wasn't confirmed exactly which day *Confidential* would be broadcast, but the episode – titled *Music and Monsters* – will cover the making of *The Runaway Bride*, and backstage coverage of the *Doctor Who: A Celebration* concert held in Cardiff on Sunday 19 November [see page 6]. The concert itself will be available on BBCi's 'Red Button' service, but the exact days it will be available have yet to be announced.

## WEBSITE & PODCAST

James Goss of *bbc.co.uk*'s ever-popular *Doctor Who* site has given **DWM** details of their contribution to the countdown, with an Advent Calendar running on the site throughout December, plus a raft of games, videos and behind-the-scenes features planned for nearer transmission. As with last year's Special, a downloadable podcast commentary for *The Runaway Bride* will be made available on the site and on iTunes after the episode's Christmas Day broadcast.

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▶ p18

We preview the 2006 Christmas Special *The Runaway Bride*...

▶ p46

Find out who's won what as we reveal our *Season Survey* results...

▶ p66

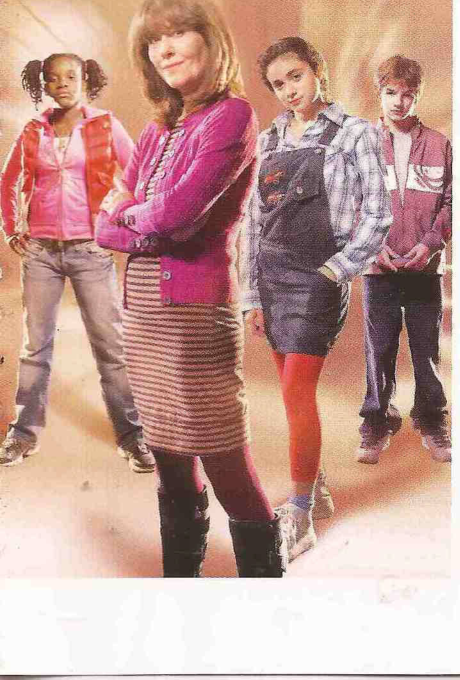
**Russell T Davies** gives us some early Christmas gifts in *Production Notes*...

# SARAH JANE'S GANG!

The 60-minute *Sarah Jane Adventures* Special is now scheduled to be broadcast over the Christmas period. Executive producer Russell T Davies tells **DWM**, "There's a hefty amount of brilliant new CGI shots, so the show will only be completed just before the entire team takes a break for Christmas. And we've got a brand new composer on board – partly cos Murray Gold's been so busy with the *Children in Need* concert and with *The Runaway Bride*, but also because it's good to keep finding new talent. And we've gone for a very new talent indeed, composer Sam Watts, who has worked previously on the *Planet Earth Diaries*. He's been collaborating with us for some months now – he came to the readthrough, and has met and spoken to Murray, so he knows the horrors ahead! But Sam's already delivered his early ideas, and they're gorgeous, while Murray has delivered the *Sarah Jane* theme tune.

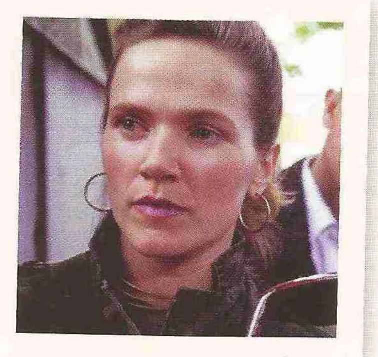
We honestly don't know the transmission date yet – after last year, *Doctor Who*'s likely scheduling is hardly a surprise, but *The Sarah Jane Adventures* is a new show, with a different aim, so the schedulers are keeping things close to their chest. Just keep an eye on the BBC One listings over the Christmas fortnight."

Pictured below are Porsha Lawrence-Mavour as Kelsey, Elisabeth Sladen as Sarah Jane, Yasmin Paige as Maria and Tommy Knight as Luke. You can read our exclusive preview on page 27.



Even more star names sign up for *Doctor Who* Series Three

# CARRY ON GIRLS



Filming is continuing on the latest series of *Doctor Who*, with Block Four – Episodes 4 and 5 by Helen Raynor – completed on the programme's 43rd anniversary, Thursday 23 November 2006.

Block Five is a single episode – Steven Moffat's Episode 10 – and is directed by **Hettie MacDonald**, who is, startlingly, the first female *Doctor Who* director since Sarah Hellings on 1985's *Mark of the Rani*! Moffat's episode started shooting on Monday 20 November, 'double-banking' with Blocks Four and Six. Block Six – Episodes 8 and 9 by Paul Cornell – is directed by Charles Palmer, and started shooting on Monday 27 November. With these blocks overlapping, Phil Collinson will be producing Block Five, while Susie Liggat is sitting in the producer's chair for Block Six.

Two blocks will be left to film after Christmas. Block Seven – Episode 7 by Chris Chibnall and Episode 11 by Russell T Davies – will see the return of director Graeme Harper to the series after his four poll-topping episodes from Series Two. Block Eight will conclude the series, consisting of Russell T Davies' two-part series finalé. This story will be directed by **Colin Teague**, who has already directed two episodes of *Torchwood* and *The Sarah Jane Adventures* Special.

Producer Phil Collinson tells **DWM**, "It's very exciting to welcome Hettie on board for Episode 10 – I've wanted to work with her for years, having especially admired her work on *Beautiful Thing*. At the time of writing, Hettie's been prepping the episode for three weeks and I can promise one of the scariest concepts I've ever known! As for Colin, we signed him up months and months ago – I think within weeks of his first days on *Torchwood*! He's become a vital member of the team, and is now the only director to have worked on all three of our shows. As soon as he returns from his Christmas holidays, he starts work on the Series Three climax."

Various cast members have been confirmed for Steven Moffat's episode. They are **Carey Mulligan** (*Bleak House,* pictured above), **Lucy Gaskell** (*Cutting It*), **Michael Obiora** (*Hotel Babylon*) and **Finlay Robertson** (*Life Begins*). Phil Collinson says, "This is such a young and exciting cast, I just know they're going to make a terrific ensemble. Carey starred as the Prime Minister's daughter in *The Amazing Mrs Pritchard*, and her role in this *Doctor Who* episode is no less extraordinary."

Guest-starring in Episodes 8 and 9 is *Spaced* star **Jessica Stevenson** [pictured top]. Susie Liggat tells us, "We're all so excited, because I know the whole *Doctor Who* team has been dreaming of finding the right part for Jessica, ever since the series returned in 2005. Russell's worked with her before on *Bob & Rose*, and we've all admired her work in material as diverse as *Spaced*, *The Royle Family* and *Tomorrow La Scala*. And to get Jessica to Cardiff for two episodes is doubly exciting!"

The Doc and chums face the perils of *The Weakest Link* – for real!

# ANNE-DROID'S REVENGE?

Another special *Doctor Who*-related programme which will be broadcast next year is a special edition of quiz show *The Weakest Link*. The nine contestants are David Tennant (the Tenth Doctor), Camille Coduri (Jackie Tyler), Noel Clarke (Mickey Smith), John Barrowman (Captain Jack Harkness), K9 (himself), Nicholas Briggs (voice of the Daleks), Tracy-Ann Oberman (Yvonne Hartman from *Army of Ghosts* and *Doomsday*), Andrew Hayden-Smith (Jake from *Rise of the Cybermen* and *Doomsday*) and Claire Rushbrook (Ida from *The Impossible Planet* and *The Satan Pit*). The episode was recorded on Tuesday 21 November, but the winner is being kept a closely-guarded secret!

DOCTOR · WHO

## SERIES THREE

### REGULAR CAST

| | |
|---|---|
| The Doctor | DAVID TENNANT |
| Martha Jones | FREEMA AGYEMAN |

### WITH

| | |
|---|---|
| Leo Jones | REGGIE YATES |
| Tish Jones | GUGU MBATHA RAW |
| Clive Jones | TREVOR LAIRD |
| Francine Jones | ADJOA ANDOH |

### 3.1: SMITH AND JONES

| | |
|---|---|
| Written by | RUSSELL T DAVIES |
| Directed by | CHARLES PALMER |

Guest starring ANNE REID, ROY MARSDEN

### 3.2

| | |
|---|---|
| Written by | GARETH ROBERTS |
| Directed by | CHARLES PALMER |
| Shakespeare | DEAN LENNOX KELLY |

### 3.3

| | |
|---|---|
| Written by | RUSSELL T DAVIES |
| Directed by | RICHARD CLARKE |

Guest starring ARDAL O'HANLON, JENNIFER HENNESSY

### 3.4 & 3.5

| | |
|---|---|
| Written by | HELEN RAYNOR |
| Directed by | JAMES STRONG |

Guest starring MIRANDA RAISON, HUGH QUARSHIE, RYAN CAIRNES, ANDREW GARFIELD, ERIC LOREN, FLIK SWANN, ALEXIS CALEY, EARL PERKINS, PETER BROOKE, IAN PORTER

### 3.6

| | |
|---|---|
| Written by | STEPHEN GREENHORN |
| Directed by | RICHARD CLARKE |

Guest starring MARK GATISS

### 3.7

| | |
|---|---|
| Written by | CHRIS CHIBNALL |
| Directed by | GRAEME HARPER |

### 3.8 & 3.9

| | |
|---|---|
| Written by | PAUL CORNELL |
| Directed by | CHARLES PLAMER |

Guest starring JESSICA STEVENSON

### 3.10

| | |
|---|---|
| Written by | STEVEN MOFFAT |
| Directed by | HETTIE MacDONALD |

Guest starring CAREY MULLIGAN, LUCY GASKELL, MICHAEL OBIORA, FINLAY ROBERTSON

### 3.11

| | |
|---|---|
| Written by | RUSSELL T DAVIES |
| Directed by | GRAEME HARPER |

### 3.12 & 3.13

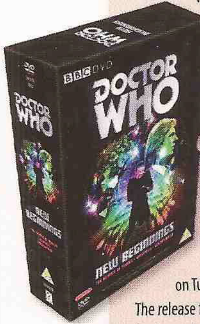
| | |
|---|---|
| Written by | RUSSELL T DAVIES |
| Directed by | COLIN TEAGUE |
| Captain Jack | JOHN BARROWMAN |

## NEWS BITES

### SURVIVAL ON DVD

DVD company 2 | entertain has confirmed that the 1989 *Doctor Who* story *Survival* will be released on DVD in March 2007. No details about bonus features were available at the time of going to press, but we should have more details next issue.

Before that the *New Beginnings* box set is released on 20 January, which includes *The Keeper of Traken*, *Logopolis* and *Castrovalva*. The set retails at £29.99 and the box artwork can be seen left.



Meanwhile, the first of three *Torchwood* volumes is released on DVD on Tuesday 26 December. The release features the first five episodes, and includes deleted scenes, outtakes, and a short 'making of' featurette for each episode. The DVD retails at £24.99, with Volume 2 (including Episodes 6-9) and Volume 3 (Episodes 10-13) following in the New Year.

### NEW NOVELS

Three new *Doctor Who* novels will be published by BBC Books in the spring, featuring the Tenth Doctor and Martha. The preliminary titles are *The Last Dodo* by Jacqueline Rayner, *Wooden Heart* by Martin Day and *Sting of the Zygons* by Steve Cole, although these are subject to change. A third *Doctor Who* 'monster book' will also be published in the spring, following the success of 2005's *Monsters and Villains* and 2006's *Aliens and Enemies*. The second *Doctor Who* 'Quick Reads' novel is published in March, with the title *Made of Steel*.

### BARON'S BALLAD

It is now confirmed that February's BBC Audiobooks release of *The Gunfighters* will contain a ten-minute bonus segment, comprising the original recordings of Lynda Baron singing Tristram Cary's *The Ballad of the Last Chance Saloon*.

"This is the first time the recordings have been published, and the sound quality on them is great," BBC Audiobooks' Michael Stevens tells **DWM**. "Readers might also like to know that 48 (and counting!) BBC Audiobooks *Doctor Who* titles are now available for digital download, from a number of

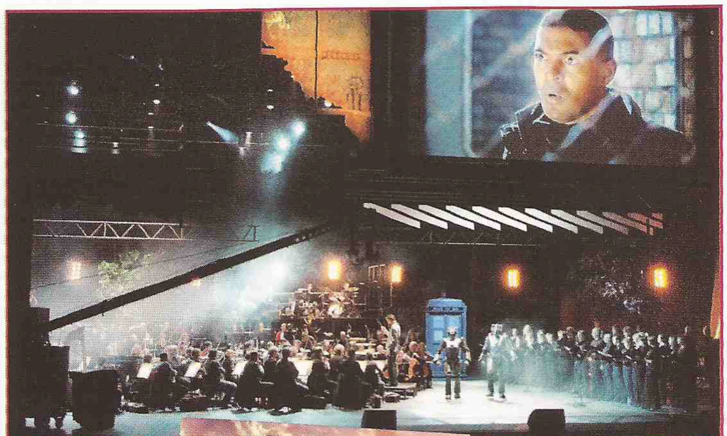
---

The **Doctor Who: A Celebration** concert raises a huge sum for the BBC's *Children in Need* appeal...

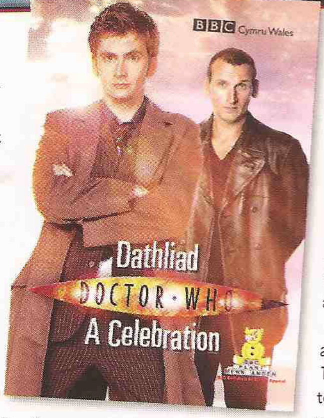
# CONCERT FOR THE CHILDREN

The concert of *Doctor Who* music performed by the BBC National Orchestra of Wales and the BBC National Chorus of Wales took place on Sunday 19 November at Cardiff's Millennium Centre.

The event, *Doctor Who: A Celebration*, sold out in just two hours when tickets went on sale in October, and in total over £52,000 was raised for the BBC's *Children in Need* appeal, from ticket sales, auctions of *Doctor Who* props, and sales of the official souvenir brochure (pictured below right).



David Tennant was the compère for the evening, introducing each section of music, which was played live by the orchestra on stage. The music was accompanied by a montage of clips from the programme, while various *Doctor Who* monsters – including Sycorax, Ood, clockwork androids and Cybermen – took to the stage and menaced the audience members in the stalls. During the *Christmas Invasion* section, the National Chorus of Wales played zombie people, recreating the rooftop scenes from last year's Christmas Special. A Dalek also appeared on stage in the second half to force the orchestra to play Dalek music! A three-minute sequence from *The Runaway Bride* was also shown, with music played live.



The concert was conducted by Ben Foster (pictured above in rehearsal for the concert), while composer Murray Gold, executive producer Russell T Davies and David Tennant participated in a question-and-answer session on stage. Singer Melanie Pappenheim provided vocals for the music of *Doomsday*, and the evening concluded with renditions of *Love Don't Roam* and *Song for Ten* performed by Gary Williams.

Also in the audience were Freema Agyeman, Camille Coduri, Noel Clarke, Julie Gardner, Phil Collinson, Helen Raynor, Steven Moffat, Gareth Roberts, Gary Russell and Robert Shearman among others – as well as the **DWM** team and *Doctor Who Confidential*, who were covering the concert for the *Music and Monsters* Special. Also attending was actress Anneke Wills, who played companion Polly in *Doctor Who* back in 1966-67. Anneke also took time to visit the *Doctor Who* set the next day, and met David Tennant.

David and Freema also appeared on BBC One on Friday 17 November to support the main *Children in Need* evening. To make a donation to *Children in Need*, phone **08457 22 33 22** with your credit or debit card details.

BBC CHILDREN IN NEED

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# OOPS, THEY DID IT AGAIN!

## DOCTOR WHO IS A TRIPLE-AWARD WINNER AGAIN AT THE NATIONAL TV AWARDS

NTA NATIONAL TELEVISION AWARDS

*Doctor Who* celebrated another triple success at this year's National Television Awards, following last year's hat-trick success. Once again the series was voted the Most Popular Drama Series, while Billie Piper retained her title of Most Popular Actress. David Tennant won the award for Most Popular Actor – previously won by Christopher Eccleston in 2005.

"I think if my eight-year-old self could see me at the Royal Albert Hall winning a prize for playing the Doctor on telly, he would need a stiff shot of Irn-Bru," Tennant joked after collecting his award from Dame Julie Andrews.

Phil Collinson told **DWM**, "No one ever believes us, but we really didn't know whether we'd won or nor. It's the most nerve-wracking experience, walking into the Albert Hall, not knowing your eventual fate. But it was fantastic to see Billie again, not to mention Noel and Camille – such good old mates of the production. And then we won! We keep saying it, but we really can't thank those who voted enough. There's something very special about a public vote, and we really do appreciate it, hugely. The evening ended up with us escaping through a secret underground exit with Davina McCall and Dermot O'Leary. It was a bit like a *Doctor Who* adventure in itself!"

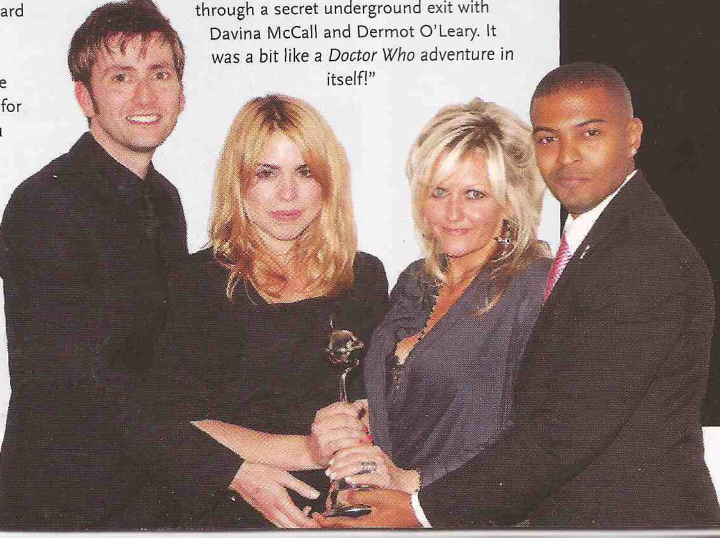


PHOTO: REX

Composer **Murray Gold** spills the beans on the *Doctor Who* soundtrack album...

# MUSIC TO OUR EARS!

The *Doctor Who* soundtrack album went on sale on Monday 4 December, featuring 31 tracks from the last two series of *Doctor Who*. **DWM** spoke to composer Murray Gold about the music that has been included:

**Murray, there are two versions of the *Doctor Who* theme on the album, what's the difference between them?**

"There's the opening version of the theme tune as heard on TV, plus a 2½ minute version which is a new mix for the album, and quite rampant! It's a cross between the original 2005 theme and the new orchestral version. It's very brassy!"

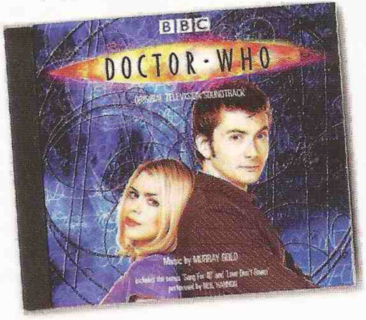
**The album features music performed by the BBC National Orchestra of Wales – have they re-recorded the cues that were used in the series?**

"I need to correct a misconception: Nothing's been re-recorded specially for the album. To date I've had two sessions with the National Orchestra of Wales – one for *The Christmas Invasion* in 2005, one in April 2006, so nearly everything on the album has appeared, as is, on the show. There are, I think, four exceptions.

"At the Christmas 2005 session I recorded orchestral versions of some of my favourite themes from Series One. Most of that was used in Series Two, but a couple didn't get re-used so you'll hear them for the first time on the album. Some tracks though, are exactly as heard in Series One – for the purists! *The Doctor's Theme*, the start of *Cassandra's Waltz*, plus stuff from *Father's Day* and *Boom Town*."

**So what cues might we have not heard before?**

"New versions recorded but not used in Series Two were *Clockwork TARDIS* from the start of *The End of the World*, plus the Doctor's Hologram music from *The Parting of the Ways*. They were recorded with an idea that they would be used, but in the end they seemed too defining of the original scenes they appeared in."



**Up to *Doomsday*, you have composed music for 27 episodes of *Doctor Who*. How did you choose what music to include on the album?**

"At around half an hour of music per episode – and that's a conservative guess – there's easily 12 hours of my *Doctor Who* music in existence, so cutting it down was a big task. I started off trying to fit on something from each episode but it drove me to madness, so I gave up on that. I have stuff saved on my iPod so I tended to choose the ones that I went back to most often, and I tried to keep abreast of what the fans wanted. But, inevitably, there will be disappointments – even for me.

I mean there's nothing from *The Empty Child*, which musically was one of my favourites, and the same with *The Idiot's Lantern*. But maybe if there's a Volume 2...?"

**There are two songs on the album, *Song for Ten* from *The Christmas Invasion* and *Love Don't Roam* from *The Runaway Bride*. Both have been recorded by Divine Comedy singer Neil Hannon – how did he become involved?**

"I think Neil's brilliant, so I just asked him! I dangled *Song for Ten* in front of him, and then tried to lure him into *Love Don't Roam* for the new Christmas Special. And it worked. In *The Runaway Bride* it's played as if it were a record, but it kind of mirrors the Doctor's state of mind at the time."

**Have you provided sleeve notes for the CD?**

"Yes, there's a pretty big booklet with extensive liner notes, and I've tried to speak directly to the listeners – so I'm assuming that's people who watch the show and love and understand it. I'm not starting from basics in the notes, so **DWM** readers should get a lot out of them."

**Do you have a favourite track on the album?**

"At the moment I think it's the *Tooth and Claw* interlude, and I also really love the slow parts of the *Boom Town* suite. But I love it all! It's a very loud record and packed full of stuff! It's bursting, like a ripe blackcurrant. Except with music. We filled it with as much as we possibly could, but I still kept ringing Silva Screen every day saying 'Can't we stretch it to 80 minutes...?'"

## ALBUM TRACK LISTING

01 Doctor Who Theme *
02 Westminster Bridge
03 The Doctor's Theme
04 Cassandra's Waltz
05 Slitheen
06 Father's Day
07 Rose In Peril
08 Boom Town Suite
09 I'm Coming To Get You
10 Hologram
11 Rose Defeats The Daleks
12 Clockwork TARDIS
13 Harriet Jones, Prime Minister
14 Rose's Theme
15 Song For Ten#
16 The Face of Boe
17 UNIT
18 Seeking The Doctor
19 Madame de Pompadour
20 Tooth and Claw
21 The Lone Dalek
22 New Adventures
23 Finding Jackie
24 Monster Bossa
25 The Daleks
26 The Cybermen
27 Doomsday
28 The Impossible Planet
29 Sycorax Encounter
30 Love Don't Roam #
31 Doctor Who Theme **

* TV Version, ** Album Version
# Performed by Neil Hannon

## WIN THE ALBUM!

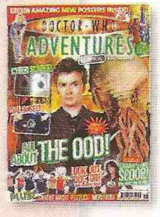
Thanks to the generosity of Silva Screen, we've got 10 copies of the new album to give away to **DWM** readers. To be in with a chance of winning one, just tell us the answer to this:

Who was *Doctor Who*'s composer in the 1970s?
a) Dudley Simpson
b) Dudley Moore
c) Dudley, West Midlands

Send your answer, marked CHANCELLOR FLAVIA! to the usual **DWM** address by 4 January 2007. Good luck!

online retailers including Audible.com, Audioville and iTunes. The downloads retail at a lower price than their CD counterparts, and they include classic series soundtracks, our *Doctor Who at the BBC* series, and David Tennant's readings of the recent BBC Books novels."

## NEW ADVENTURES



Issue 18 of *Doctor Who Adventures*, the magazine for younger *Doctor Who* fans, is on sale now – and it's a big Ood issue with loads of fascinating facts about the creatures. There's an interview with Elisabeth Sladen about *The Sarah Jane Adventures*, a look back at Rose's first story and a cut-out Graske mask. The Jagaroth feature in the A-Z of *Doctor Who* monsters, and there's an article about Dalek Sec. There are also posters of the Jagrafess, Ood and Krillitanes, and a free *Doctor Who* calendar.

Issue 19 is a bumper Christmas issue and is out on 13 December – with a bonus pull-out poster mag. There's an interview with David Tennant to find out what he wants for Christmas, and more from Elisabeth Sladen and her new gang. K is for Krillitane in the Monster A-Z, and the Robot Santas appear in the *Doctor's Data*. There's also a Robot Santa mask, monster Christmas decorations, a Dalek trainer bag and a set of *Doctor Who* badges.

*Doctor Who Adventures* is in all good newsagents priced £1.99 per issue, with Issue 19 priced £2.50.

## WHO'S A BRITISH ICON

21 new British 'icons' were unveiled in November, as part of the fourth wave of national icons voted for by the public and a panel of experts. *Doctor Who* was among the additions, with Winnie-the-Pooh, Wimbledon, Sergeant Pepper and the Peak District. Russell T Davies said, "We are all honoured and delighted that *Doctor Who* has been selected as a quintessential British icon. It is testament to all the great actors, script writers and production crew who have worked on the show throughout the last 43 years and to the great British public who have taken the Doctor to their hearts."

## MORE MOTHS

On Saturday 13 January 2007, Toby Hadoke will be performing his cult hit stage show *Moths Ate My Doctor Who Scarf* at the Windsor Arts Centre. Tickets cost £10, and £8 for concessions – with concession prices extended to all **DWM** readers. The box office number is 01753 859336.

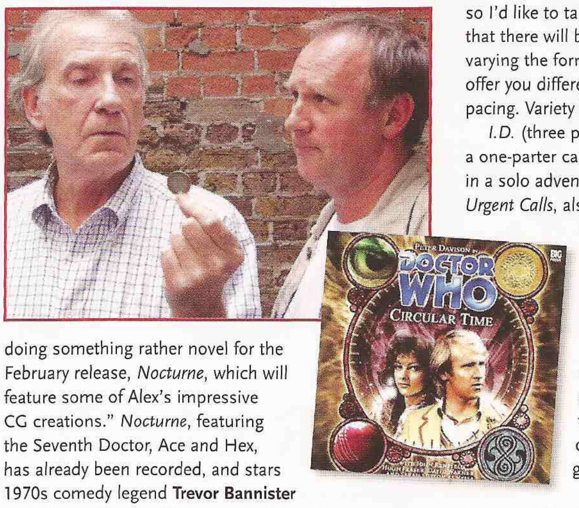
### Audio producers renew their *Doctor Who* licence for another three years...

# KEEP ON LISTENING!

Audio company Big Finish Productions has renewed its licence with the BBC to produce *Doctor Who* audio dramas for another three years, until at least December 2009. Big Finish's managing director Jason Haigh-Ellery said, "I couldn't be more pleased that Big Finish has been granted a further extension to our license to produce *Doctor Who* on audio. *Doctor Who* is once again at the forefront of mainstream entertainment and it's great to be able to produce original stories featuring the classic Doctors for fans old and new."

Executive producer Nicholas Briggs tells **DWM**, "We are, of course, extremely pleased that our licence has been extended for a further year. It's enabling us to plan ahead and gives us more flexibility to vary the stories to create an exciting mix of adventures for all our Doctors."

In other Big Finish news, more details of the company's 2007 line-up are emerging. The cover for the January release, *Circular Time* (guest starring **David Warner**, pictured above with Fifth Doctor Peter Davison) has been completed by Barry Piggot, a designer new to Big Finish. "Even though the new style of covers doesn't kick-in until March," explains Briggs, "we were keen to give the old style a boost before our relaunch, and I think Barry's come up with something rather beautiful for this unique story. Alex Mallinson is also doing something rather novel for the February release, *Nocturne*, which will feature some of Alex's impressive CG creations." *Nocturne*, featuring the Seventh Doctor, Ace and Hex, has already been recorded, and stars 1970s comedy legend **Trevor Bannister** and *Aliens of London* Slitheen actor **Eric Potts**.

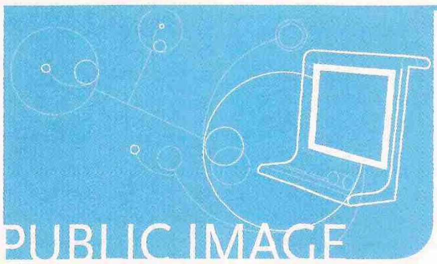


Following March's *Renaissance of the Daleks*, by Chris Bidmead, the first two of the newly commissioned stories will follow in April and May. "I wanted very much to work with writers Eddie Robson and Paul Sutton again after they'd done such good work for us in our Paul McGann BBC7 series [previewed on page 28]," says Briggs. "This is also our first experiment with the three-parter and one-parter format. I'm aware that this caused some consternation after an earlier **DWM** report, so I'd like to take this opportunity to reassure listeners that there will be plenty of four-parters too! We're just varying the format a little to give us the freedom to offer you different types of story with different kinds of pacing. Variety is the spice of life, isn't it?"

*I.D.* (three parts) by Eddie Robson is out in April with a one-parter called *Urgent Calls*. *I.D.* stars Colin Baker in a solo adventure battling against the Scandroids. *Urgent Calls*, also starring Baker, features a mysterious 'wrong number' call...

*Exotron* (three parts) by Paul Sutton is May's release with a one-parter, *Urban Myths*. *Exotron* stars Peter Davison and Nicola Bryant and features a deadly battle with ravening monsters and corporate military powers on a desolate alien planet. *Urban Myths* proves that the truth is always a matter of perspective... or is there really something disturbing going on in the world?

Also upcoming is *Son of the Dragon* (four parts) by Steve Lyons, featuring the Fifth Doctor, Peri and Erimen in an historical encounter with the real Dracula, Vlad the Impaler. "Studio sessions are planned for early in the New Year, but we've yet to firm-up the release date," says Briggs. "But it's a real cracker!"



## PUBLIC IMAGE

It's been a while since we had a round-up of DVD sales (way back in **DWM** 372, in fact), and the *Doctor Who* range has been doing exceptionally well for 2 | entertain over the past year or so. Back in the spring, Volume 2.2 (*Tooth and Claw*, *School Reunion* and *The Girl in the Fireplace*) managed the rare feat of six consecutive weeks in the Top 50, entering at Number 3, before charting at Number 9, 25, 39, 41 and 37 in subsequent weeks. Volume 2.3, comprising *Rise of the Cybermen*/*The Age of Steel* and *The Idiot's Lantern* entered the DVD chart at Number 4 in July, before dropping to Number 10 in its second week. The third week of sales saw Volume 2.3 at Number 29, just three places ahead of *The Hand of Fear* which entered the chart at Number 32 – another high position for a 'classic' release. Volume 2.4 (*The Impossible Planet*/*The Satan Pit* and *Love & Monsters*) matched the position of its predecessor entering at Number 4 in August. The following two weeks saw the release chart at Numbers 25 and 39.

*The Mark of the Rani* made the Top 50 chart by a whisker in September, appearing in its début week at Number 49. October saw the final vanilla volume of recent episodes hit the chart – Volume 2.5 (*Fear Her* and *Army of Ghosts*/*Doomsday*) entered at a highly impressive Number 3, before dropping to Number 30 in its second week. *The Sontaran Experiment* made a very respectable Number 37 on its debut in October, while *The Invasion* made it even higher, charting straight in at Number 34, with one of the highest first week sales yet for a 'classic' title.

Like most TV releases, the *Doctor Who* volumes appeal to a collectors' market, entering with their peak sale and chart position in their first week of release, before tumbling down the chart thereafter. However, it is a market that has been growing considerably over the past couple of years – this year, the 'classic' *Doctor Who* range has consistently been hitting the Top 50, whereas just two years ago this was a very rare occurrence indeed. Since the return of *Doctor Who* to television, each 'classic' release has sold roughly double the amount of those released before the series' revival.

As for the new episodes themselves, the four Christopher Eccleston 'vanilla' volumes have currently racked up a total of 615,000 copies in the 18 months since their release, while the *Complete First Series* box set has accumulated a further 92,700 sales. The five David Tennant 'vanilla' volumes have so far sold 465,300 copies – a total that will no doubt rise still further in the run-up to Christmas. Overall this has seen 'new' *Doctor Who* sell well over one million DVD units – meaning that the range has surpassed even 2 | entertain's expectations.

BBC DVD
DOCTOR WHO
THE INVASION
DOCTOR WHO

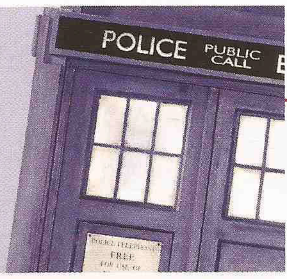
*Torchwood*, meanwhile, is following in the footsteps of its parent show, with outstanding viewing figures on BBC Three. The first two episodes, screened back-to-back on Sunday 22 October gained 2.52 million and 2.50 million respectively – making the episodes not only the most watched programmes ever on BBC Three, but placing them at Numbers Two and Three on the all-time list of multi-channel programmes, behind only a Premiership encounter between Manchester United and Arsenal which received 2.77 million viewers on Sky One in 2004. The episodes also got off to a good start on BBC Two where the first two episodes received 3.03 million viewers on Wednesday 25 October, making the episodes the third most watched BBC Two programme of the week. *Torchwood*'s BBC Three viewing figures have remained strong over the next few episodes, settling down to around 1 million viewers, which is still enough to make the programme the most watched show on the channel – an excellent result. On BBC Two the programme has consistently rated with over 2 million viewers – also an impressive achievement for a repeat screening opposite big hitters like ITV1's *I'm a Celebrity... Get Me Out of Here!* in the 9pm slot. The *Torchwood* episodes have also been repeated regularly on BBC Three throughout each week, usually gaining around 0.5 million viewers even after several screenings. TOM SPILSBURY

## TORCHWOOD SERIES ONE RATINGS

| EPISODE | BBC3 AIRDATE | RATING (BBC3 pos) | BBC2 AIRDATE | RATING (BBC2 pos) |
|---|---|---|---|---|
| 1 **Everything Changes** | 22 Oct 2006 | 2.52m (1st) | 25 Oct 2006 | 3.03m (3rd) |
| 2 **Day One** | 22 Oct 2006 | 2.50m (2nd) | 25 Oct 2006 | As above ** |
| 3 **The Ghost Machine** | 29 Oct 2006 | 1.77m (1st) | 1 Nov 2006 | 2.49m (14th) |
| 4 **Cyberwoman** | 5 Nov 2006 | 1.39m (1st) | 8 Nov 2006 | 2.16m (24th) |
| 5 **Small Worlds** | 12 Nov 2006 | 1.03m* (tba) | 15 Nov 2006 | 2.31m* (tba) |
| 6 **Countrycide** | 19 Nov 2006 | 1.00m* (tba) | 22 Nov 2006 | tba |

* = Preliminary 'overnight' figure only. ** The figures for Episodes 1 and 2 were combined for the BBC Two screening. All data: BARB.

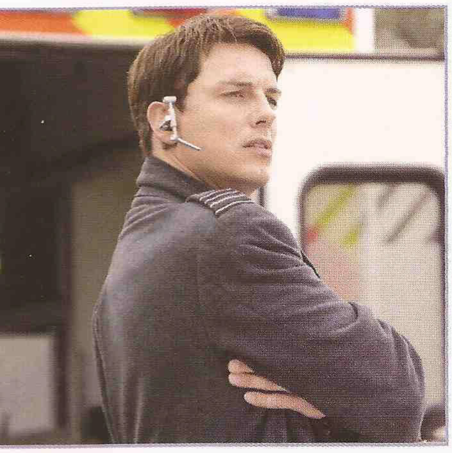
# BEYOND THE TARDIS



DOMINIC MAY tells us what Doctor Who's movers and shakers have been up to away from the series...

## CHRISTMAS INVASION 2006

John Barrowman plays Jack in *Jack and the Beanstalk* at Cardiff's New Theatre from 16 December to 27 January (Box office 029 2087 8889), taking time out for his sold out London Christmas concert on 18 December (for Radio 2 broadcast). Frazer Hines is Simon in *Beauty and the Beast* at Peterborough's Broadway Theatre from 15 December to 7 January (01733 316100). Bonnie Langford's main activity will be playing Miss Adelaide in *Guys and Dolls* at Birmingham's Alexandra Theatre from 12 December to 6 January (0870 607 7544), but she also has *Swingin' in a Winter Wonderland* concerts in Dublin, Castlebar, Derry and Belfast from 5 to 8 December and has provided the voice of Wendy for *Peter Pan on Ice*'s UK tour running to 4 February taking in London, Bournemouth, Glasgow, Aberdeen, Edinburgh and Nottingham. Roger Lloyd Pack dons cyber implants (well fake bosoms anyway!) as Sarah the Cook in *Dick Whittington and His Cat* at London's Barbican from 29 November to 20 January (020 7638 8891). Dalek operator Nicholas Pegg is author of *Sleeping Beauty* at Harrogate Theatre (01423 502116), *Jack and the Beanstalk* at Hornchurch's Queen's Theatre (01708 443333) and *Aladdin* at Stirling's MacRobert Theatre, (01786 466666).



## DAVID IS FIRST FOR STYLE

David Tennant successfully walked away as Scotland's Most Stylish Man at The Scottish Style Awards on 27 October. He and the Kaiser Chiefs feature together in the *NME 2006 Year Book*.

## STONEWALLED

Recently voted Stonewall Entertainer of the Year, John Barrowman sings at the Royal Variety Performance at London's Coliseum on 4 December. Naoko Mori features in the *Avenue Q* section. Barrowman has recently appeared on *Friday Night with Jonathan Ross* (10 November), *Sunday AM* (12), *This Morning* (17), *Something for the Weekend* (19), *Never Mind the Buzzcocks* (23) and *Loose Women* (29).

## PIPER PLAY

Billie Piper will make her theatrical début as newspaper professional Ann in Christopher Hampton's *Treats* in a short regional tour followed by a London West End transfer. So far only Windsor's Theatre Royal is confirmed from 16 to 27 January (01753 853888). Billie appears on *Richard and Judy's Christmas Books* (C4 – 9 December).

## BAKER'S BLOG

Tying in with the DVD release of *Tom Baker's Ultimate Sci-Fi Quiz*, Tom Baker provided a weekly blog in November for *Blockbuster.co.uk*. In week one he wrote, "Someone asked me a while ago if I got the sci fi quiz job because of my part in Doctor Who, and I had to tell him that quite honestly it's only because of *Doctor Who* that I get *anything*."

## MORE THEATRE NEWS

Colin Baker will play Ernest in Alan Ayckbourn's *Bedroom Farce* next year. Sylvester McCoy's *Me and My Girl* tour will finish in the spring rather than summer as originally planned. Russell T Davies favourite Rona Munro has had plays *Long Time Dead* and *The Indian Boy* recently staged in Plymouth and Stratford-upon-Avon.

## WITHNAIL MARK 2

20 years after *Withnail & I*'s success, Paul McGann and Richard E Grant reunited for four nights in September to film similar characters for 11-minute short *Always Crashing in the Same Car*, with a possibility of it supporting a 21st anniversary *Withnail* reissue in 2007. McGann's *Doctor Who* BBC7 companion Sheridan Smith stars as Audrey in *Little Shop of Horrors* at London's Menier Chocolate Factory until 25 February (020 7907 7060).

## WHO ARTISANS RECOGNISED

Besides *Doctor Who* itself, the Royal Television Society Craft & Design Awards 2005/6 held on 20 November included other nominations for Costume Designer Amy Roberts, Make Up designer Neill Gorton, Production designer Alan Spalding and Visual Effects Special Effects designers Neill Gorton (again!) and Rob Mayer. Neill and his team walked away with the award for Design and Craft Innovation.

## QUICKIES

*Starter for Ten* featuring Mark Gatiss as Bamber Gascoigne and Catherine Tate as Julie Jackson opened on 10 November. Adjoa Andoh was Amabelle in Radio 4's *The Farming of Bones* (6 to 10 November). Sylvester McCoy played Morris Shaw in ITV1's *The Bill* (8 November). *Crown Court* has been screening daily on Legal TV including some Ian Marter episodes. Lalla Ward has been supporting husband Richard Dawkins by reading from his books during his public appearances. Bonnie Langford appeared on *The Catherine Tate Show* on 9 November and has recorded an edition of Anne Droid's *The Weakest Link*. On 12 November *Midsomer Murders* was written by Peter J Hammond. BBC One has commissioned *Life Line*, a two-hour supernatural drama from Stephen Gallagher.

## OBITUARIES

Richard Mayes, Chief Baxter in *Fury from the Deep* (Episodes 1 and 4) died on 22 October aged 83. RJ Bell, the Garm in *Terminus* (Parts Two to Four), died on 5 November aged 66. John Hallam [above], who was Light in *Ghost Light*, died on 14 November aged 65. *Quatermass* writer Nigel Kneale, a major influence on *Doctor Who*, died on 29 October aged 84.

## IN THE SHOPS

Your guide to all the upcoming *Doctor Who* DVDs, CDs, books and magazines...

### DECEMBER

■ MONDAY 4

**CD Doctor Who: Original Television Soundtrack** *Silva Screen*

■ WEDNESDAY 13

**Mag Doctor Who Adventures #19** *BBC Magazines £2.50*

■ TUESDAY 26

**DVD Torchwood: Series One – Part 1** by Russell T Davies, Chris Chibnall, Helen Raynor *et al £29.99 2|entertain*

BBC DVD
TORCHWOO

■ WEDNESDAY 27

**Mag Doctor Who Adventures #20** *BBC Magazines £1.99*

■ ALSO THIS MONTH

**CD Doctor Who: Year of the Pig** by Matthew Sweet [Sixth Doctor and Peri] *Big Finish £14.99*

**CD Doctor Who: Return of the Daleks** by Nicholas Briggs [Seventh Doctor] *Big Finish, Available only to Big Finish subscribers.*

**CD I, Davros Part 4: Guilt** by Scott Alan Woodard *Big Finish £10.99*

I, DAVROS
GUILT
STARRING TERRY MOLLOY

**Short Story Collection Short Trips 19: Dalek Empire** Edited by Nicholas Briggs *Big Finish £14.99*

**CD Bernice Summerfield: The Empire State** by Eddie Robson *Big Finish £10.99*

### JANUARY

■ THURSDAY 4

**DWM Issue 378** *Panini £3.99*

**Novels Torchwood: Border Princes** by Dan Abnett, **Slow Decay** by Andrew Lane, **Another Life** by Peter Anghelides *BBC Books £6.99 each*

■ WEDNESDAY 10

**Mag Doctor Who Adventures #21** *BBC Magazines £1.99*

■ MONDAY 22

**DVD Doctor Who: New Beginnings (The Keeper of Traken, Logopolis, Castrovalva)** by Johnny Byrne and Christopher H Bidmead *£29.99 2|entertain*

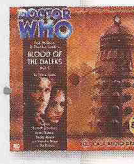
■ WEDNESDAY 24

**Mag Doctor Who Adventures #22** *BBC Magazines £1.99*

■ ALSO THIS MONTH

**CD Doctor Who: Circular Time** by Paul Cornell and Mike Maddox [Fifth Doctor and Nyssa] *Big Finish £14.99*

**CD Doctor Who: Blood of the Daleks Part 1** by Steve Lyons [Eighth Doctor and Lucie] *Big Finish £10.99*



All release dates are subject to change, and all prices quoted are RRP.

# WIN CHRISTMAS SWEETIES!

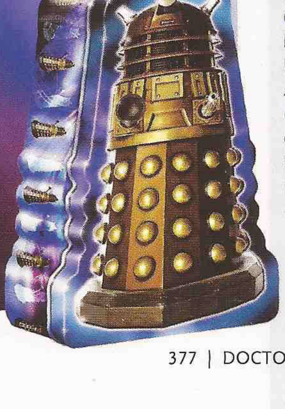
POLICE PUBLIC CALL BOX

It's almost Christmas, which seems like a good opportunity to mix together our two favourite things in the world – *Doctor Who* and choccies. Fortunately, confectionary company Bon Bon Buddies has had the same idea, and a whole range of tasty *Doctor Who* treats are on sale now in shops up and down the country. Thanks to their generosity, we've got 10 TARDIS coin-banks and 10 Dalek mallow tins to give away in our competition. To be in with a chance of winning these yummy sweets, just tell us:

**What was the name of the sweet-toothed villain who menaced the Doctor in 1988's *The Happiness Patrol*?**

**a) The Kandyman, b) The Gingerbread man**
**c) Tobleroneman**

Send your answers to the **DWM** address by 14 December marked I MUST HAVE SWEETS! NOW!, and the 10 winners will have their goodies in time for Christmas Day. Good luck!

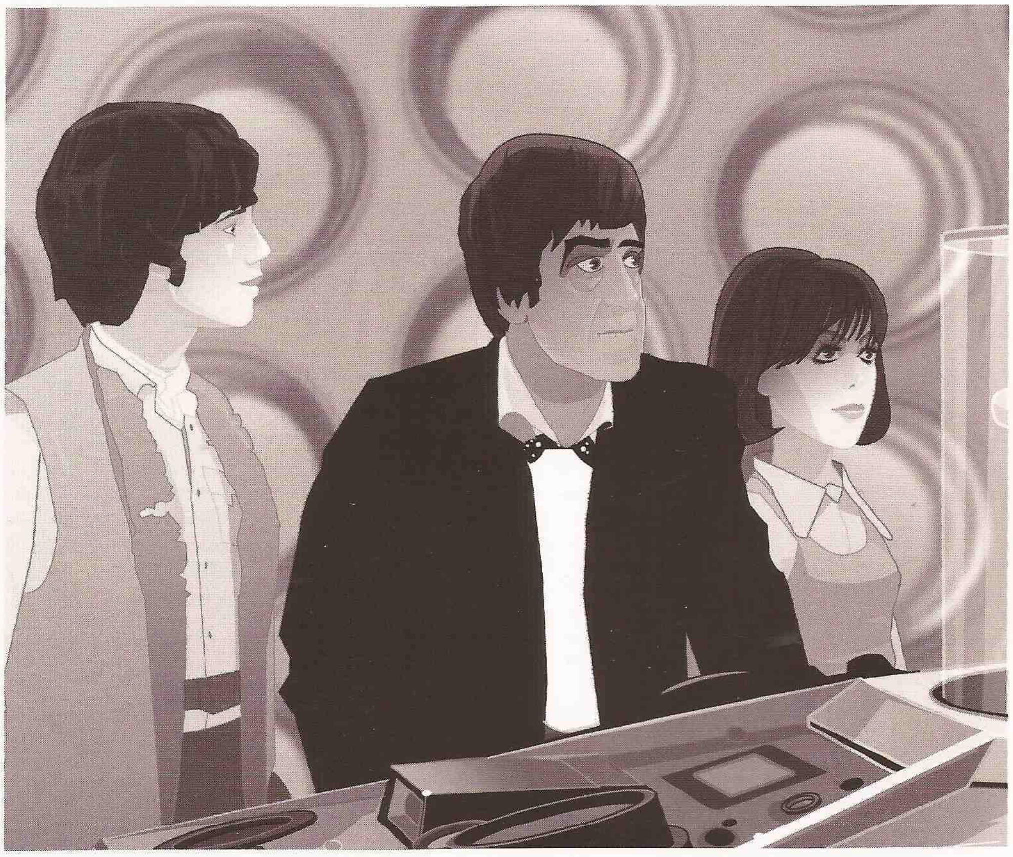


## DWMAIL

DOCTOR WHO
GOODBYE ROSE

**DWMAIL**, Doctor Who Magazine,
Panini House, Coach and Horses Passage,
The Pantiles, Tunbridge Wells, Kent, TN2 5UJ

E-mail: dwm@panini.co.uk
(marked 'DWMail' in the subject line)



*There have been two burning issues on our correspondents' minds this month, so let's start off with the more positive of the two – animated Cybermen...*

> "The new animated episodes are a revelation and give *The Invasion* a contemporary, cutting-edge feel..."

### CARTOON CLASSIC

Just seen the two animated episodes of *The Invasion*. Fantastic! But why didn't they do this before?! Half of me is now thrilled at the possibility of seeing *The Power of the Daleks* at last, the other half is wondering whether my wallet will be able to cope with this new innovation!

**RICHARD HARRIS** EMAIL

I have just watched the new DVD release of *The Invasion*. It is breathtaking! The animated episodes are done with real panache and 'seeing' them rather than listening to them was just so effective. I am sure that this method of restoring *Doctor Who* can give us something that audio reconstructions can't, and a list is already brewing in my mind of stories crying out for this kind of treatment. The last episode of *The Tenth Planet* for instance, or even taking a story like *Marco Polo* and recreating the whole seven episodes – in colour perhaps?

**PERRY THOMAS** EMAIL

I have never felt the need to write before about a *Doctor Who* DVD release. Previous discs, without exception have been first class. *The Invasion,* however, has raised the bar to the next level. The restored episodes look fantastic, all the documentaries and special features are as entertaining and informative as usual, but the animated episodes are a revelation. They give this classic tale a new lease of life and a contemporary, even cutting-edge feel. The idea to complete the story in this way is inspired and Cosgrove Hall deserves the highest praise for producing them with such style. I hope that these aren't the only missing episodes that we see regenerated in this way. The thought of something like *The Web of Fear* being given this treatment is an exciting prospect indeed.

**DAVID SNELSON** EMAIL

Just had to drop you a line to say how wonderful *The Invasion* DVD is. The existing episodes are sparkling clean and an utter joy to watch. And as for the animation, wow! I now feel like I have seen the complete story, something I never felt with the video release.

One thing though, in your *Invasion* preview [**DWM** 376], James Goss says "It's a dangerous thing to take one lovely pilot project and extrapolate from it that the BBC is doing X, Y and Z." Well obviously there's no point in doing X and Z, as they're still in the archives, but I can't be the only one who thinks 'Y' would work very well animated...?

**ERIK POLLITT** EMAIL

### EVERYONE'S A CRITIC

Have just finished watching *The Invasion* DVD. Fantastic! At long last, the story is once again complete. The animation is excellent. Here's hoping this can be extended to such stories as *The Daleks' Master Plan, The Web of Fear*, etc, in the very near future. I actually wrote into your magazine (way back in **DWM** 332) about the prospects of reproducing such stories via CGI. You correctly stated that this would be prohibitively expensive, but animation is not a bad substitute. I am positive that this can only be a success.

Anyway, the magazine is excellent, and looks very glossy and polished. My only criticism is with the comic strip. I think that since the TV series came back to our screens that you have been playing it very safe with the strip. I realise that with the inclusion of Rose in the strip you probably have to have permission to use an old foe in case her first encounter is to be in the television series. Perhaps a simple solution to this is to have the Doctor either travel alone or with a new companion created by yourselves, (an idea that worked well in the Peter Davison years). This would enable the strip to have its own story arcs like it had in the past. I don't mind bog standard stories such as *FAQ, Interstellar Overdrive* and so forth if we have at regular intervals classic epics such as *Fire and Brimstone, Wormwood, The Glorious Dead* and *The Flood*. There seems to be a restriction of three episodes to a story now and the only story that dared push the boundaries a little bit since the new series began is *The Cruel Sea*.

Anyway keep up the good work, just bring the comic strip back to its former glory please!!

**DAVID McARTHUR** EMAIL

*No plans for a standalone companion in the comic strip, David, but we're very excited about the stories lined up for 2007 so far, and I think they might be more up your street too...*

### SILVER LADY

Well, so far we've seen a Cybernised Sally looking for her wedding dress, a converted Jackie, an upgraded Yvonne and, in the fourth episode of *Torchwood*, Ianto's half Cybernised girlfriend. Just wondering, are we ever going to encounter some actual CyberMEN or are we faced with an army of Iron Ladies?

Oh yeah, and Cybermen are better than Daleks, etc...

**IAN PINK** EMAIL

*Talk of which leads us onto our other hot topic – a certain spin-off on BBC Three. And it's really split the vote...*

### FLAMING TORCH

So then. *Torchwood*, eh? I imagine you'll be recieving a bagful of letters both praising and reviling the latest addition to our favourite show's legacy. So here's my two cents: It's badly written, badly directed, the supporting cast are bordering on the laughable, someone has mislaid the plots, and even John Barrowman seems to have lost his way.

There are frequent examples of crushingly bad judgment and imbalance right across the board, but the one that sticks out for me is the music in *Cyberwoman* – desperately trying to tell us that something

We also heard from... **CHRISTOPHER**: "Who is the the Doctor who says 'What's that smell?' in last month's *Dr Whoah!*? He is not registered in our data banks." It's Nicholas Briggs. Try to pick up *The Glorious Dead* graphic novel and all will be explained. Well, nearly all... **DANIEL BAYLISS**: "Please could you let me know if there is any hope of a *Shooting Scripts* book for the 2006 series?" No plans at the moment, Dan. **DAVID ADAMSON**: "In **DWM** 376 a reader asked how *Doctor Who* is doing abroad. It is certainly a hit in France and I've bought the *Complete First Series* DVD box set in French. It's worth tracking down if only to hear the uniquely strange voices of the French Daleks..."

emotionally wrenching is happening on screen in spite of the fact that something from *Garth Marenghi's Darkplace* seems to be happening instead. Also, the swearing. While the fact that it's there is not the problem, the way it is presented is. Look at something like *Spaced*, where you almost don't notice the swears because it feels so natural and normal for the characters. In *Torchwood* it feels forced, as if it's there to make a point (which it is, of course... we're *grown-ups* now. Only *grown-ups* swear).

In a similar vein (no pun intended), the comedy OTT hosepipe of blood in Episode 1 reminded me of the ironic splatter movie *Braindead*. Like the best comedies, it was played completely straight – not a wink to the audience in sight. Classy. Except, it was supposed to be shocking, wasn't it?

Beyond that, the awful team 'banter' is cringeworthy, sub Ed Wood drivel, and there is a crushing air of smugness about the whole thing – certainly if the self congratulatory back-slapping seen on *Torchwood Declassified* is anything to go by.

I admit, I really wanted to like this show. A post-watershed adult sci-fi drama? Bring it on. But no, what we got instead was an 11-year-old's view of 'adult', to be gossiped about in the playground on a Monday morning (did you see the blood? They said 'F**k!' She had metal boobs! etc). If the production team had stuck to their guns we could have had something really special and not a misfire which will be remembered by *Doctor Who* fans of the future as 'that weird spin-off with sex and swearing' and won't be remembered by anyone else at all.

**HERMAN** EMAIL

It's about time we had an adult sci-fi programme which is not afraid of having sexual content and using adult language. I've enjoyed the series so far and hope it will keep on getting better. Those people that complain about this series should realise that it's not going to be like *Doctor Who* and it is for adults. I say well done to Russell T Davies for not holding back on the sexual scenes and the swearing. Of all the episodes shown so far I thought that *Ghost Machine* was a little too slow for my taste, however *Cyberwoman* had me on the edge of my seat. I'm looking forward to the rest of the series and especially learning more secrets about Captain Jack.

**RICHARD WORONOWICZ** EMAIL

Oh dear. If ever there was a show badly lacking direction, *Torchwood* is it. It's four episodes into its run now, and still there are major obstacles that need to be overcome: the plotting is all over the place, the scripts read 'adult' as 'tacky', and – crucially for a drama – the main cast have not gelled, so us viewers are being forced to like them, rather than genuinely doing so.

Flashes of brilliance are to be found, but they are few and far between; far more memorable are awkward CG images, shaky-cam directing, and truly dire dialogue. I'm sure there's a brilliant series in there, but it's buried beneath a lot of mediocre problems that need to be sifted and fast.

**NICK MELLISH** EMAIL

*Torchwood*. Brilliant. Sir T Davies has gone and done it again. Captain Jack is shaping up to be one of the coolest characters on TV, and the sooner he's back in *Doctor Who* the better. Bit creepy having the Doc's hand in a jar – is this the future of *Doctor Who*? Is the Doc gonna die and Jack grow a new one from the hand *a la* Ripley in *Alien: Resurrection*? The cast and writing and stories are all great. In fact I've enjoyed it more than the last series of *Doctor Who* because it felt less rushed and forced somehow. Good stuff!

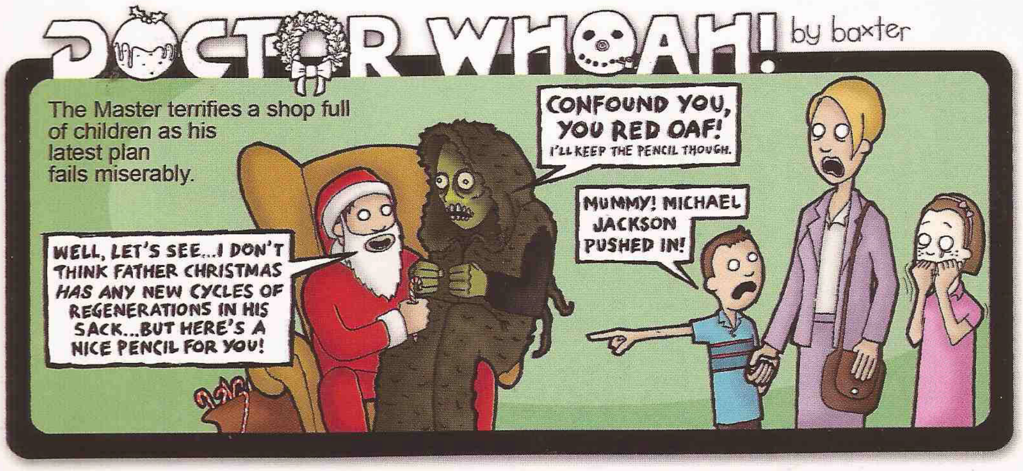
**SIMON SMITH** EMAIL

I can't help thinking that *Torchwood* is awful. Sorry. Genre TV in the UK, having been reborn only very recently thanks to *Doctor Who*, needs all the support we can give it, out of moral duty; just turning it off and ignoring it if we don't like it is not as easy as it looks. We're only four episodes in, and it would be nice to follow up this email in a couple of months with a humble retraction, but this is the age of consistency and I hold out little hope for improvement.

I felt embarrassed for the actors on screen, and confused that someone of Russell T Davies' usual savvy would let people write episodes as poor as *Day One* and *Cyberwoman*. Part of this is down to the publicity machine. Without all the self important guff about how great it was going to be beforehand, how deep and mature, I'd be amused by a diverting, if disappointingly simplistic series of runarounds with attractive people in it. If its makers seriously feel proud of knocking out a programme that can only be enjoyed by engaging a "so bad it's (sometimes) fun" mentality, I despair. It was going to be an adult, character-driven drama, we were led to believe. It's actually the most juvenile, witless, characterless, clunking thing I've seen attached to Russell's name, and I dearly hope that the inevitable second series that is sure to be comissioned (if only for the viewing figures, the expensive Hub set, and the producers involved) improves on things. Adult doesn't have to mean the depressing excesses of *Battlestar Galactica*, but it certainly doesn't mean bolted-on swearing, flatly-directed sex and a bit of gore. I'm not some kind of puritan, offended by any of these things – trust me, if it were done with style, *Torchwood* could be impressive.

*Torchwood* will be defended because of its ratings, just as quality television is celebrated whether the figures are good or bad. So it's not with glee that I write this. Having mocked the knockers of new *Who*, suddenly I'm in the same boat. Much as I wanted to love *Torchwood*, I can only support the ideas and ask serious questions about the execution at this stage.

**C CHAPMAN** ISLE OF MAN


DOCTOR WHOAH! by baxter
The Master terrifies a shop full of children as his latest plan fails miserably.
WELL, LET'S SEE...I DON'T THINK FATHER CHRISTMAS HAS ANY NEW CYCLES OF REGENERATIONS IN HIS SACK...BUT HERE'S A NICE PENCIL FOR YOU!
CONFOUND YOU, YOU RED OAF! I'LL KEEP THE PENCIL THOUGH.
MUMMY! MICHAEL JACKSON PUSHED IN!

*After all that, let's end on something nice and 'aaahhhh'-inducing, shall we?*

I recently wrote a *Doctor Who* poem for our poetry day at Harrold Lower School, and my teacher thinks it is good enough to go in the **Doctor Who Magazine**. Please can you print it? My poem is as follows:

*I travel through time and fly through space, Through endless galaxies with utmost pace. I don't have a ship I don't have a car, I travel in a police box to planets afar.*

*In the TARDIS I've seen many sights, Sorting out interplanetary fights. Only recently they changed my face, To let David Tennant take my place.*

*This regeneration is all a bit weird, As now I'm the Tenth Doctor to be feared. I've challenged demons, I've spoken their words, I've fought with Daleks in parallel worlds.*

*I've wrestled with Cybermen, men in machines, Worse than the mannequins, and the Slitheens. I've dodged asteroids, just missed black holes, I've seen The Wire sucking up poor souls.*

*Rose Tyler's been my trusted sidekick, With Mickey, or Ricky... or was it just Mick? Now the Face of Boe has a big secret untold, But you'll have to watch Series Three for it to unfold...*

**KARAMPREET BAHIA** (8) BEDFORD

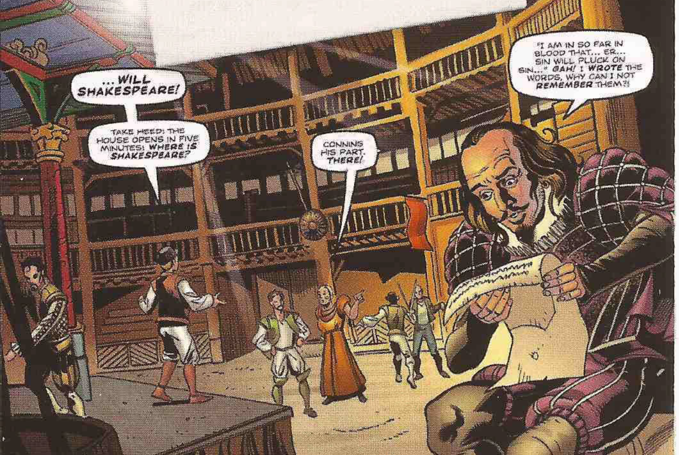
*Fab! See you all in 2007. Sniff...*

Script Doctors

# “I got a one-word email from Russell that said ‘Shakespeare’!”

## {Gareth Roberts}

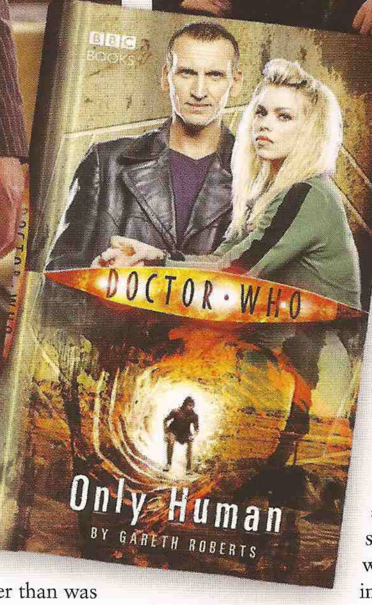
INTERVIEW BY **REX DUIS**


TAKE HEED! THE HOUSE OPENS IN FIVE MINUTES! WHERE IS SHAKESPEARE?
CONNING HIS PART. THERE!
...WILL SHAKESPEARE!
"I AM IN SO FAR IN BLOOD THAT... ER... SIN WILL PLUCK ON SIN..." GAH! I WROTE THE WORDS, WHY CAN I NOT REMEMBER THEM?!

Gareth Roberts has been writing *Doctor Who* since 1993, when his first *New Adventures* novel, *The Highest Science* was released to great acclaim. He went on to pen a trio of poll-topping *Missing Adventures* featuring the Fourth Doctor, before moving into television where, among other things he has worked on *Coronation Street, Emmerdale, Brookside, Randall & Hopkirk (Deceased), Swiss Toni* and *Swinging*. He returned to the *Doctor Who* fold with a series of **DWM** comic strips featuring the Ninth Doctor, followed by the novel *Only Human* and the recent Quick Reads book *I Am a Dalek*. After creating the interactive *Attack of the Graske* last Christmas, plus the downloadable Tardisodes, he finally got his chance to write for the Doctor on TV when he was confirmed as the author of the second episode of Series Three, a ‘celebrity historical’ featuring William Shakespeare. He has recently co-authored *The Sarah Jane Adventures* Special, and is currently busy writing further episodes for the first series. **DWM** caught up with him at his Kent home to find out whether even 13 years preparation is enough when you’re faced with writing your first bona fide *Doctor Who* episode...

Were you surprised to get the commission for Series Three or did it feel like a natural next step after *Attack of the Graske* and the Tardisodes?

**Gareth Roberts:** Russell [T Davies] said he’d had me on the back burner since he got the commission to do *Doctor Who*, so I guess it was always a possibility even before those. It wasn’t a complete shock out of the blue. The fact that it came at the end of a telephone call with [script



editor] Simon Winstone about something completely trivial was rather funny, but that was Simon being typically wicked. Then again I know virtually everyone that's written for the series, so I was beginning to feel like the odd one out!

The great advantage of coming into something in its third series is that the tone's already established, you've seen it. I know that when Mark Gatiss started writing *The Unquiet Dead* the Doctor hadn't been cast, so he had to go on what Russell had written, which he did brilliantly as we all saw, but I think I might have found that a bit frightening.

**Weren't you in much the same position writing for new companion Martha...?**

That's true – and Freema had been cast, but as you can imagine nobody was breathing a word about that. I think I got a handle on Martha quite quickly; she's a little older, and there's more in her life before she meets the Doctor than there was in Rose's, so it gives a different spin on things. The change reminded me why the series lasted so long on its original run. It's the same, and it's very different.

**How much of a brief did Russell give you?**

I got a one word email from Russell that said 'Shakespeare'. We batted around a million ideas. I didn't want to go down the route of 'somebody else wrote the plays', whether than was an alien or Francis Bacon, because it's nonsense. There's a ton of evidence screaming out that Shakespeare the grammar school boy from Stratford-upon-Avon wrote the plays, and Russell and Julie agreed with me on that one.

**Did Russell know that you have a personal interest in Shakespeare and his works?**

I think so. He'd obviously read my **DWM** comic strip *A Groatsworth of Wit*. That story had been rattling around in my brain for years, I'm fascinated by the character of Robert Greene. And the bitterness of a genius also-ran gives you a strong character to play with. How terrible it must be for that kind of person to be second best.

The good thing was that I didn't have to do an awful amount of research. In fact I cut myself off from reading anything more about Shakespeare, went on what I knew already, and then checked afterwards. Equally I didn't want to get myself into knots worrying about minor details.

I didn't want to read James Shapiro's book *1599*, about Shakespeare's life in that year, in case I got bogged down. I also kept away from watching *Shakespeare In Love* again. I'd half-forgotten it and didn't want to be cowed at all or think 'oh they did X, so we can't do X'. The great thing about Shakespeare is that there isn't much stuff on record as to his personality and opinions, so you can let yourself fly. Build your own Shakespeare! And Dean Lennox Kelly is dream casting for what we've done.

It's very difficult to say anything about Shakespeare without it sounding like a cliché, but he really was the greatest genius who ever lived in the psychology of humanity and drama. His works are, I hesitate to say it, an 'unfolding text'. Every generation brings new interpretations. *Troilus and Cressida* was meaningless to people in the nineteenth century and suddenly became incredibly meaningful in the twentieth. He gets into people's heads so completely. He never patronised a character I don't think, which is something I as a writer am certainly guilty of and I think most others are as well – belittling a character for a laugh. Even when he spoofs Malvolio in *Twefth Night* there's so much more to him and you can understand things from his point of view. That sort of writing is just amazing.

**The Doctor has referred to meeting the Bard a couple of times previously, so did you worry about trying to fit in with that?**

It neither confirms nor denies what's already been said. Russell and I never mentioned this to each other, but funnily enough [director] Colin Teague was around one day and said 'Ah, but Doctor Who's met Shakespeare before!' There was a sly reference to *City of Death* ▶

▲ *Main picture:The Tenth Doctor at the helm...*

▲ *Above right: Gareth Roberts (top left) with a gang of* New Adventures *novelists, including Mark Gatss and Paul* Cornell.

◀ *Far left: A panel from Gareth's 2005* ***DWM*** *comic strip A Groatsworth of Wit.*

▼ *Below: The Bard!*

▲ *Top: The Fourth Doctor examines a first edition of* Hamlet *in* ***City of Death.***

▲ *Above: A scene from Gareth's Tardisode for* ***The Idiot's Lantern.***

▼ *Below: Filming took place at the Globe in London.*

◀ [the 1979 story in which the Doctor claimed to have 'written up' *Hamlet*] in one draft, but it was so sly it would have a bit confusing for fans that recognized it and baffled the bejezus out of everybody else. So that came out. But this meeting's easily reconcilable with the previous references in the TV series, if that sort of thing worries you. Definitely this is the first time Shakespeare's met the Doctor, if not the other way round.

Given your interest in Shakespeare, was this project more enjoyable than your other *Doctor Who* work?

Not really, because I've always found something to inspire me, apart from the fact that it was *Doctor Who* which is always enjoyable anyway.

See, Shakespeare is a bit like the Beatles. Because you grow up with it and it's everywhere and everyone is telling you how good it is, you resent it, particularly when you're young and like to make your own mind up. So even though I know the Beatles are good I find it quite hard to listen to them, cause I'm constantly thinking about dull documentaries and mags like *Q* and *Mojo* telling you what John Lennon had for breakfast in 1972. There's so much extraneous cultural noise that you can't simply listen to the music. And I felt the same way about reading Shakespeare's plays when I was growing up. Plus it's difficult for kids to understand. You can barely grasp your own century's version of English, so coping with the English of 1600 is asking too much. The turning point for me was watching a TV production of *Othello* with Ian McKellen and Imogen Stubbs. I watched it with subtitles, and 'cos I could follow both the writing and the action it suddenly came alive for me. That's a good play to start with, because anyone over the age of 12 can understand seething sexual jealousy.

> In early drafts, people were saying 'verily' and 'anon', but it just sounds cod!

So how do you think the younger viewers will handle their introduction to the language of 1600 in *Doctor Who?*

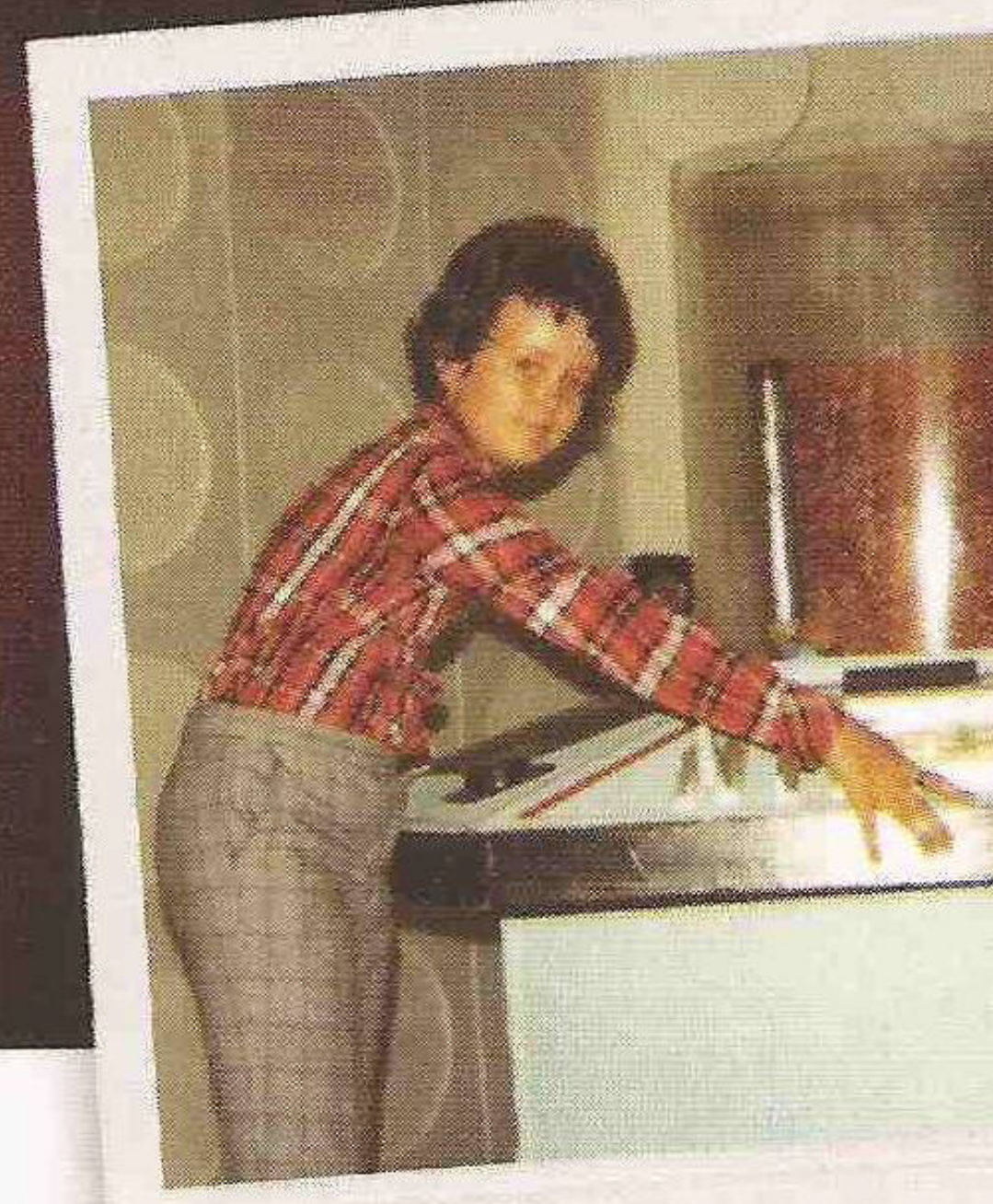
We made a policy decision that the TARDIS language translator would translate not into the modern idiom but into a neutral idiom. Mark Gatiss says that when he writes something historical he remembers the movie *The Lion in Winter*, which has got the most skilful modern-sounding dialogue in it, but still somehow sounds authentic. That's quite a trick to pull off but I think we did it. I was also thinking of Russell's *Casanova* in that regard.

There were points in the early drafts when people were saying 'verily' and 'anon', but it just sounds cod. It's like when you see extras doing their historical acting in period dramas, toasting each other with foaming tankards and making merry like those mad women in *French & Saunders*. I just think 'please stop that'. People would move and talk like us even if the language is different. Also, London in 1599 is culturally more similar to our world than, say, Cardiff in 1869, funnily enough.

There is actually a line of blank verse from a previous *Doctor Who* story in there, and £5 to the first person who spots it. They've got their work cut out, I can tell you. The Watcher is disqualified, naturally.

In your *Production Notes* a couple of issues back, you said that more obscure historical figures were unlikely to appear...

## panopticon '79



I've noticed a rather odd photo on the wall. Can you tell us about it?

This was 1979, when I joined the *Doctor Who* Appreciation Society and thought it was gonna be people talking about how jolly *Doctor Who* was. Instead, it was people complaining that Graham Williams was rubbish, and I didn't even know who he was! There was a convention, Panopticon 3, that summer. I was only 11 so my mum didn't want me going into London on my own. We asked the DWAS if she could accompany me and they said 'only if she joins the DWAS'. So we'd get 2 issues every month of their *Celestial Toyroom*, one addressed to me and one to my mum. I don't think the interview with Gerry Davis particularly gripped her.

The highlight of the convention was the screening of *An Unearthly Child* for the first time since 1963. I was thoroughly bored by it. So help me God, I would much rather have seen *The Armageddon Factor* again. 'Where's the monsters?!' I was screaming inside as Old Mother dragged her carcass across the Cave of Skulls. Now I love it, but it makes you appreciate how slow some of the old series must look to kids today.

This photo was taken of me at a mock TARDIS console which I thought was very impressive at the time. As you can see I was wearing an early demo of Colin Baker's costume. And that's puppy fat, which disappeared. Only to return many years later as dog fat.

Yes, that ruined several people's teas, I gather. Madame de Pompadour is not an obvious historical character and that episode worked brilliantly, so I was just having a bit of a giggle and wanted to use the word 'defenestration' really. This is *Doctor Who*, anything's possible if it makes for a good story.

How much input did Russell have into the final script?

Now that Russell's come clean about polishing people's scripts....[laughs] First off, it's incredibly difficult to get a script for *Doctor Who* into production given its technical complexity. Only Russell, Phil and Julie understand the process fully. So it has to be watertight when it goes to a director, to the Mill, etc, and that's a good enough reason for Russell writing a final draft anyway.

With Russell and me, we tend to find the same things funny, we kind of have a similar style. Although as always with people who are similar to you, the interesting things are the differences; you know, we're both liberals but I'm a libertarian; he's – I think – more of a socialist; he likes pop and I can be a prog rock bore; he says potato, etc. And of course he's the biggest name writer on TV, and I'm... not!

Not a great deal was changed, and what was changed was better. Uncannily, in one draft I took out a joke I had written before I submitted it, which nobody else in the world had seen but me, because I couldn't get it quite right. And then in the final polish it was back there, done properly. Russell had had exactly the same thought.

The good thing about Russell is that Russell is clever. So all along you know he's going to make it better with every draft you do and every note he gives you. I've done things where it got *worse* every draft. After you've written a show where the final scene was ruined by Phil Jupitus ad-libbing on set, you're really not going to worry.

Your story features a lot of locations doesn't it?

The previous historical stories have tended to revolve around one location, a precinct. With mine, right from the outset I really wanted the Doctor and Martha to go roaming around Elizabethan London. I thought somebody would tell me to stop and they just didn't. I think that's a commitment from the production team to really go for it. That creates problems because your locations start evaporating, particularly within reach of South Wales, as it isn't exactly bulging with Tudor architecture.

Were you always hoping you'd get to film at the Globe Theatre?

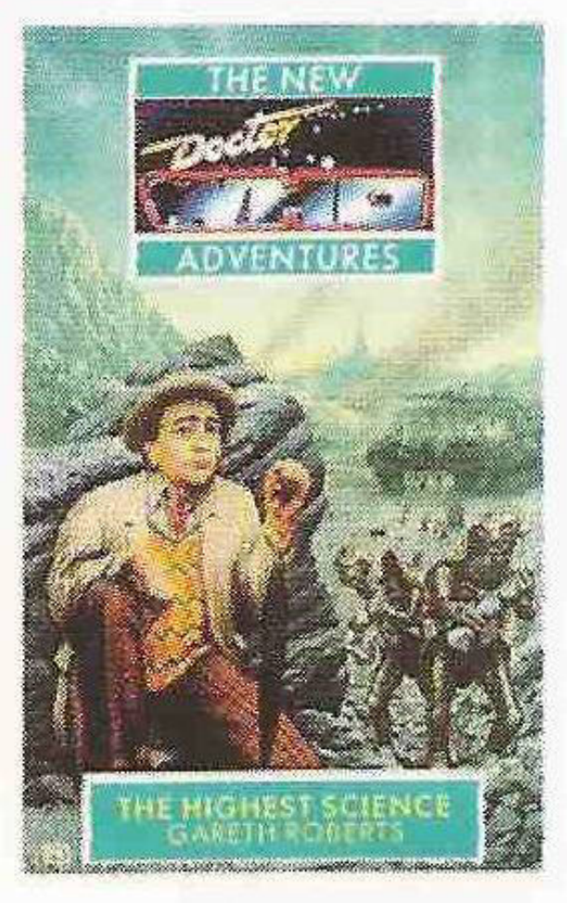
Oh yeah, that desire was there from the beginning. I remember saying 'we've got to do the Globe' and asking if we could get it. Russell said, crossing his fingers, 'Of course, nothing can possibly go wrong!'

I popped down to see the Globe filming. It was very pleasant. The strange thing is that you get people who track down the *Doctor Who* crew on location. I think Phil and David have gotten used to it, but I find it unsettling. I can't cope with talking to them, it makes me feel jittery and a bit sad. These people should be working for MI5, they're wasted on Outpost Gallifrey. To be able to comb that amount of media and make contacts and find this stuff out... they should be hunting Al-Qaeda, not stalking Nick Briggs in a van in the middle of nowhere.

The fandom that's really exciting is the new lot. I've done several signings for *Only Human* and *I Am a Dalek* in bookshops. I don't meet children in my daily life, the only ones I see are on the bus playing P. Diddy on their phones and throwing peanuts at old ladies. And a well-aimed KP stings, I can tell you. It does the heart good to see nice kids of all kinds at the signings, and a lot of them are girls. People say the series was successful in the 1970s but it was nothing like this, certainly not among working class kids. I was there, dear reader. I was the only fan in the village.

You've worked with Russell and producer Phil Collinson a few times in the past, so what was it like to be reunited with them?

Pretty much the same really – a right laugh but lots and ▶▶



▲▼ *Above and Below: Gareth's first* ***Doctor Who*** *novel,* ***The Highest Science,*** *and his most recent,* ***I Am a Dalek.***

Quick Reads
DOCTOR·WHO
I am a Dalek
BY GARETH ROBERTS

# The Sarah-Jane Adventures

**How were you approached to write for The Sarah Jane Adventures?**

I was coming to the end of *Doctor Who* and Julie Gardner sprang it on me one night out of the blue which was wonderful. I've never written for children's TV before and the best advice I got was Russell saying 'treat it like any other drama'. He's right when he says there's a tendency in childrens' drama to start cutting corners, sending things up, putting on a silly costume, that kind of thing. We're all determined that isn't gonna happen.

**What kind of show is it?**

It's science fiction adventure and investigations. Sarah-Jane's obviously the centre of the show, and she's a great character and we all know it's a great performance. I think some of the scripts for the character in *Doctor Who* back in the day were quite generic, but Lis Sladen managed to bring something incredible to them. I had a look at some of those stories before I started writing and one thing I particularly like is her disrespect, like when she sticks her tongue out behind Broton the Zygon's back. She doesn't like authority, government, consensus.

**So in a way this show brings her character back to her roots as an investigative reporter?**

Yes. She's a very tenacious person, she doesn't drop things. And we mustn't forget she's ballsy; she threatens to shoot Miss Winters in *Robot*, and there's that great scene in *The Seeds of Doom* when she bellows at Scorby about men waving their guns about and how it causes all the trouble in the world. We all know what that really means...

**How much input did you have into the series?**

Russell came up with the format; like *Torchwood* it's his conception. He gave me brief outline for the special – more of an outline than Shakespeare, because we were setting things up. The strange thing is, and I was talking to [producer] Susie Liggat about this and she feels the same, is that when you're in at the birth, it means more to you. Even though it's a co-credit, it feels like there is more of my voice in Sarah Jane, because it's a whole new world.

**Can we talk about K9?**

K9 appears briefly in the special. My hope is that viewers will carry on with our characters.

**Did Russell give you any briefing on continuity or crossovers with Doctor Who?**

To keep it as light as possible. Obviously it's a spin off but it has an identity of its own. You could say it was about finding adventure in ordinary places. I don't really like science fiction when it's all out-there planets. I was reading an Iain M Banks novel once and I was just getting to visualise the characters when it suddenly said something like 'Then he distended his third tripod mid-section onto his furry stump' and I had to put it down. I'd rather have the strange clashing with the real; not in the Pertwee sense when it's all military bases and installations, but real life. My favourite scene of the new *Doctor Who* is Jackie Tyler on her balcony as the missile whizzes by.

▲ *Top: Maria, Luke and Sarah Jane run for their lives!*

▲ *Above: K9 pops up briefly in the Special.*

▼ *Below: A heart to heart between Sarah and Maria.*

I think that juxtaposition is something kids really enjoy. I remember when I was a kid every little turning on a road would stir my imagination. There were some old garages around the corner and I used to imagine there was something very sinister going on in them. It turned out there was, but it wasn't aliens...

Of course it's all set in the same fictional world as *Doctor Who* and *Torchwood*, so it's a rational universe, science and enquiry are how you solve problems, violence is the absolute last resort.

**So, any possibility of Sarah Jane crossing over with Torchwood?!**

Ha! It would be great to have all 3 series have an episode together, like when Jaime Summers and Steve Austin used to meet occasionally for a bionic team-up. But the Doctor would have to switch the swear filter on the TARDIS translator to full if the *Torchwood* characters ever came near the *Sarah Jane* team...

> "I'd **not** written **children's TV** before – **Russell** said to 'treat it like any other **drama**'..."

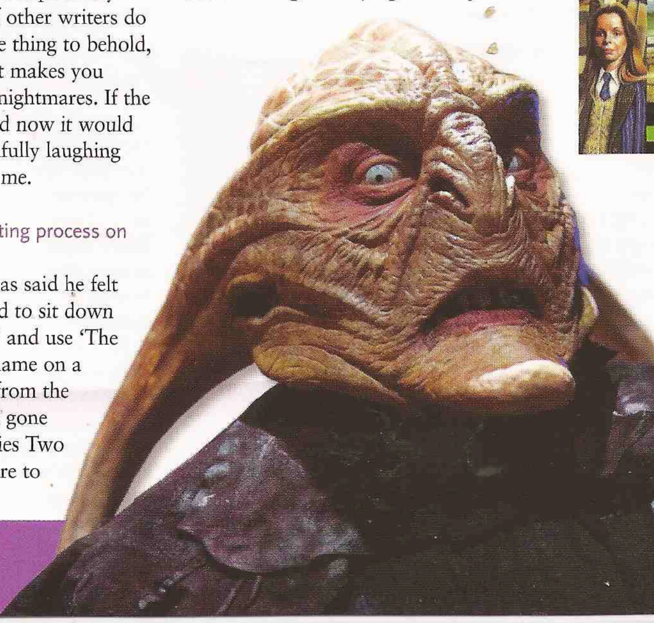
◀◀ lots of hard work. Phil and I were once locked in an office in the *Emmerdale* building for a week working out an incredibly complicated plot about somebody stealing a horse. Funniest working week I've ever had. The writers at the story conference had come up with a vague plot which made no sense at all and we had to pin it down. I remember the journalist Jacqui Stephen some weeks later writing 'Kim and Steve are involved in a plot to steal a horse that only they understand'. Which was exactly right. We had so much fun with that, it was this amazing logical process, like planning the perfect crime. We thought *we* could steal a horse by the end of it. Phil had a net ready and everything.

Russell really is like Father Christmas; he knows when you've been naughty, he knows when you've been nice! There were several times when he said to me 'you've dodged that because you knew I would come in and fix it in this meeting' and he was absolutely right. Maybe because he's done dodges like that himself in the past, but probably because he's seen lots of other writers do it. His wrath is a terrible thing to behold, which is good because it makes you work harder. I do have nightmares. If the Keller Machine appeared now it would conjure up a huge scornfully laughing Russell in the air above me.

**How did you find the writing process on 'proper' TV *Doctor Who*?**

I know Steven Moffat has said he felt stark terror when he had to sit down and write 'Int. TARDIS' and use 'The Doctor' as a character name on a script page. I benefited from the fact that Series One had gone out and I'd read the Series Two scripts, so there was more to go on. I did freeze for a bit. But I think you just have to get on with it, throw yourself in. So I didn't stare paralysed at the wall for a week, I just went ahead and did it.

It's funny, 'cos in interviews like this one, in this very magazine, years ago, you would always get writers like Eric Saward and Robert Holmes saying '*Doctor Who* is the hardest show to write on television' and I used to think in my 11 year old arrogance, 'Tosh'! And I think I could probably knock out 26 episodes of the old series in a month, in Robert Holmes pastiche mode, because it's kind of in my blood. But the new series is a different kettle of fish. Even though so much at the core is exactly the same – the humour, strangeness and the darkness – setting up a new world, whether it's historical one or on an alien planet, telling your story and resolving it satisfactorily in 42 minutes is an incredibly difficult task. There's a kid out there reading this saying 'Tosh!' Just wait 'til he has to write a story for Season 49. It'll be a different story then you cocky little blighter.



▲ *Top: The Doctor and Martha, heading for adventures in Elizabethan London.*

▲ *Above: Gareth Roberts in a field, yesterday.*

▲ *Below left: A grim-looking Graske, from, er,* ***Attack of the Graske****. Naturally,*

DOCTOR WHO
THE MISSING ADVENTURES
THE ENGLISH WAY OF DEATH
GARETH ROBERTS

**Before you became involved, what were your feelings about the new series?**

I like how, in a weird way, it's like the Graham Williams era of the show but done properly; with all the wit and imagination and thought, but without all the messing around on the studio floor. The tone meetings are brilliant because, for one thing, they prevent that bizarre change of style between stories you got in the old series, where you'd go from *The Caves of Androzani* to *The Twin Dilemma* in one foul swoop.

I don't think anybody else in the TV biz but Russell would have had the nuts to do it so brashly and boldly. It's been such a huge success we forget that two or three years ago the idea of having something like *Aliens of London* or *The Impossible Planet* on prime time BBC One would have been absolutely outrageous.

Some of the reviews make me laugh, especially when they say Russell is politically correct. When I see that I wonder if I was the only person in the world who watched *Queer as Folk*?!

**Could the Graske return one day?**

Happen it might. And happen it might not.

**Where do you see yourself in the future?**

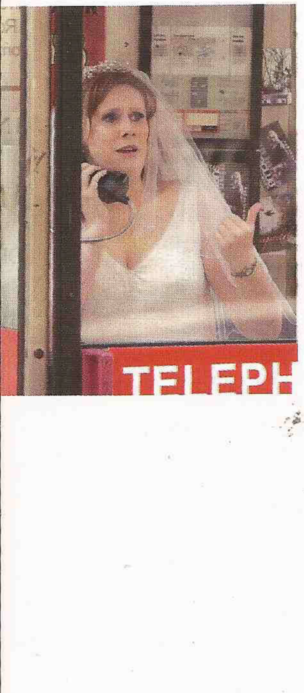
I've learned to stop trying to predict what will happen. I've been successful in my career before and ended up in the doldrums. I was the king of all *Emmerdale* for about a year and then it ended horribly. I won't go into detail but let's just say it involved lesbianism and a certain degree of autism.

The life of a TV writer tends to be either feast or famine. You can't take anything for granted. I think Russell squirrels all his money away and that's really sensible. I've met some really renowned TV writers of the past who are now dried-up old soaks who can't get arrested, and that may happen to us all.

I remember once hearing Brian Clemens talking about *The Avengers*, saying 'we didn't know it was a Golden Age, we were young and we thought it would last forever' and I think it's wise to remember that *this*, now, is a golden age. Things change, it's inevitable. New things become old things. New people become old people. So let's enjoy it while it lasts. DWM

TV PREVIEW

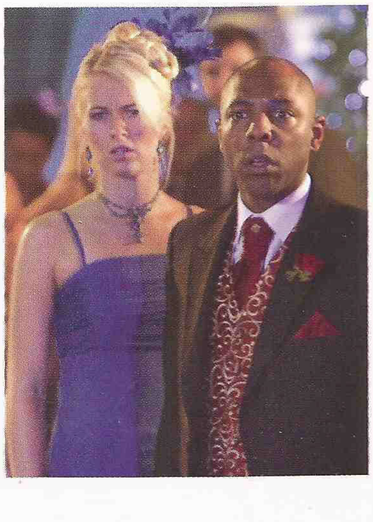
## 2006 CHRISTMAS SPECIAL:
# THE RUNAWAY BRIDE



**SO, FAREWELL, ROSE TYLER... AND A** big, bold, incredibly loud hello – not to mention a "Who are you?", a "Where am I?", and a "WHAT THE HELL IS THIS PLACE?!" – to Donna Noble, most recently sighted in the TARDIS ("the *what*?!"), orbiting a supernova, on her wedding day. Poor cow. "It's such a blast of energy," enthuses *Doctor Who* showrunner Russell T Davies, the writer of this year's Christmas Special, "bringing Donna on board the TARDIS – for once, someone who doesn't want to be there. She's got more important things to do! She's the exact opposite of Rose, and just demonstrates *Doctor Who*'s endless versatility."

After almost six months of eagerly waiting, dreaming, speculating, and watching *Friday Night with Jonathan Ross* in the reckless hope that he might show a clip (he didn't), at last we get to find out why the bride is in the TARDIS, her true identity, and the implications for besieged planet Earth. As Christmas presents go, this Special – it's called *The Runaway Bride*, and it's 'special' because it's a whole hour long, and smells of pine needles – is infinitely better than anything else that you'll find in Santa's sack. Of course, after the emotional punch of Rose's exit at the end of Series Two, it couldn't just ignore the impact of her departure on the Doctor, but to explore it fully would have been a bit of a downer, especially at Crimbo. Thankfully, the script acknowledges Rose, without ever allowing her absence to overwhelm an otherwise high-spirited narrative.

"The Christmas Doctor can't be bogged down in angst," agrees Russell, "cos that'd hardly make for an interesting adventure on Christmas Day. Well, maybe on BBC Four, but not One. That's why Donna arrived as she did, at the end of *Doomsday*, suddenly, so the Doctor doesn't even have time to mourn. Gosh, you'd think I'd planned it!"



Euros Lyn, one of *Doctor Who*'s most accomplished directors (*The End of the World, Tooth and Claw, The Girl in the Fireplace*), gets the best out of an impressive cast. David Tennant – portraying an understandably contemplative Doctor – is as brilliant as we've come to expect, but it's the girls who steal the show. It's Catherine Tate as Donna, the Doctor's feisty, untamed, 'rebound' companion, and Sarah Parish's frankly astounding performance as the Empress of Racnoss, a disconcertingly foxy, human-spider hybrid (she says things like "Harvest the humans!" and "Kill this little chattering Doctor-man!" – for goodness sake, why isn't *all* television like this?), that will be talked about around water-coolers back at work after the Christmas break. Rose may be gone, but the sisters are still doing it for themselves.

Russell says: "I'd always watched *The Catherine Tate Show*, always loved it, and anyone with that much skill is way beyond a comedy performer; that's good acting, full stop. Her talent has been the buzz of the industry for a couple of years now. You only have to look at how many

DOCTOR · WHO

**BROADCAST**
Monday 25 December 2006, BBC One

**WRITER**
Russell T Davies

**DIRECTOR**
Euros Lyn

**STARRING**
David Tennant, Catherine Tate, Sarah Parish, Don Gilet, Howard Attfield, Jacqueline King

**IN A NUTSHELL**
*'Mr and Mrs Geoff Noble request the pleasure of your company at the marriage of their daughter, Donna, to Mr Lance Bennett, at St Mary's Church, Chiswick, on 24 December 2007...'* And then the impossible happens: the bride vanishes. An ancient evil from the Dark Times has awoken. It's hungry. Unless the Doctor can get Donna to the church on time, the people of Earth will be Christmas lunch...

**QUOTE, UNQUOTE**
DONNA: *Thanks for nothing, spaceman! I'll see you in court!*

films she's appearing in this autumn to see how very lucky we were to get her. It has to be said, when we book big guest stars, we always say, 'Please don't tell anyone in advance,' just cos we know how rabid the attention is, and no one, but no one, has ever kept that secret as well as Catherine. Six months passed – including the secret filming of the end of *Doomsday* – and she literally didn't breathe a word. She said that friends of hers were trying to guess, wondering about her mysterious summer booking, asking her if she was going to be a Bond girl!"

> "Donna gives the show a blast of energy – she's the exact opposite of Rose and really doesn't want to be there at all..."

And what of the astonishingly well realised, eight-legged freak? Did the giant spiders in Jon Pertwee's 1974 swansong, *Planet of the Spiders*, inspire *The Runaway Bride*'s evil Empress? "I remember, for all of one evening, musing about whether I could connect the Empress to the spiders of Metebelis 3," admits Russell, "and then I thought, nah, and went back to work! In fact, they *couldn't* be connected: the Racnoss needed a completely different backstory, as you'll see..."

**DESPITE THE SPIDERS, AND THE** wedding shenanigans, *The Runaway Bride* is very, very Christmassy. More Christmassy even than last year's Special, *The Christmas Invasion* (which, incidentally, more people watched last Christmas Day than attended church – by our reckoning, that makes *Doctor Who* bigger than Jesus now!), since the sinister Santas are back for more, gate-crashing a certain Christmassy shindig, and we get *Doctor Who*'s riff on the iconic Christmas star. Asked why the Christmas Specials have to be set at Christmastime, Russell replies: "Because I say so, that's all! There's no BBC directive, although, if I were in charge, I'd issue one, cos I really think it's the right thing to do. I blame *Lovejoy* in Prague. Seriously. I remember watching that in whatever-Christmas-it-was, and thinking how *wrong* it felt. No trees, no winter, no atmosphere. The *Doctor Who* Christmas Specials will always be Christmassy, at least while I'm around."

At one stage, Russell had intended *The Runaway Bride* to feature in Series Two, but when the BBC commissioned two Christmas Specials, and knowing that Billie would be leaving at the end of the series, he decided to promote the story to Christmas Spesh status. "The Series Two version was never developed in any detail," he explains. "It was just a sketch of an idea. The bride had no name, no detail, no purpose; it was the beginning of a thought, waiting to be developed – all our stories start like that. So everything in this Christmas version is brand new."

However, the central theme of *The Runaway Bride* is as timeless as Christmas itself: a 'boy meets girl, boy loses girl' set-up. It's the closest that *Doctor Who* has come to romantic comedy. "It's not exactly rom-com," insists Russell, "cos that'd suggest an awful lot of rom, when we've the Doctor recovering from Rose's departure, literally seconds beforehand. It'd be heartless to give him a romance now. The story does have the speed and energy of that classic format – two people chained together, resentfully getting to like each other – but there must be a snappier name for it. That's an old, classic shape. It describes *The 39 Steps*, and that's never described as a rom-com!"

*The Runaway Bride* has bits of a chase movie, bits of horror, bits of Bond, bits of pure, warm, funny *Doctor Who*, and, naturally, some of the sharpest dialogue on telly. It is – hooray! – classic Russell T Davies. "More than anything," he says, "it's a quest, a proper old quest, racing against the clock, right across time and space, and ending up... well, you'll see!"

**BENJAMIN COOK**

# FUNNY! PECULIAR?

Is *Doctor Who* a comedy or a drama? **Jonathan Morris** discovers that maybe the two aren't as mutually exclusive as you might imagine...

It's a moment of nightmares.

Ursula has been grabbed by the Abzorbaloff, and Elton is powerless to do anything but watch as the love of his life is ingested alive. She screams in anguish as her body is liquefied and drawn glue-like into the creature's stomach. Her face bulges out of its distended belly, helpless and afraid.

The Abzorbaloff belches heartily. "Tastes like chicken!"

There are two possible reactions to this scene – either you laughed or you clenched. Either the 'chicken' line heightened the horror with some black humour, or it punctured the reality of the situation with an inappropriate gag. Either it was an inspired piece of writing or it was an embarrassing, self-indulgent betrayal.

The question is, why was that line there in the first place? The show's makers must have known it would prove problematic for some people, surely it would have been safer to simply cut it and play the scene completely straight?

In fact, wouldn't *Doctor Who* be a better show if it was more serious? After all, it is a drama series, a sophisticated, dark, gritty, adult, science-fiction drama series. It's frequently scary, occasionally moving and every week lots of people die in screaming agony. So why does it need to have jokey bits at all?

And that's a serious question. Because, uniquely in science-fiction drama, *Doctor Who* is a funny show. A very funny show. It has a greater humorous content than any other drama series. In fact it has a greater humorous content than most comedies.

The most important reason for the humour is because people don't actually like science-fiction very much. It's extremely popular with a small group of people, maybe a million in the UK, a few million more in the USA. It's a niche, and in the UK it's a niche insufficient to justify the expense of production. For a science-fiction show to thrive, it needs to reach out to all those people who don't enjoy programmes simply because they feature a starfield in the opening titles.

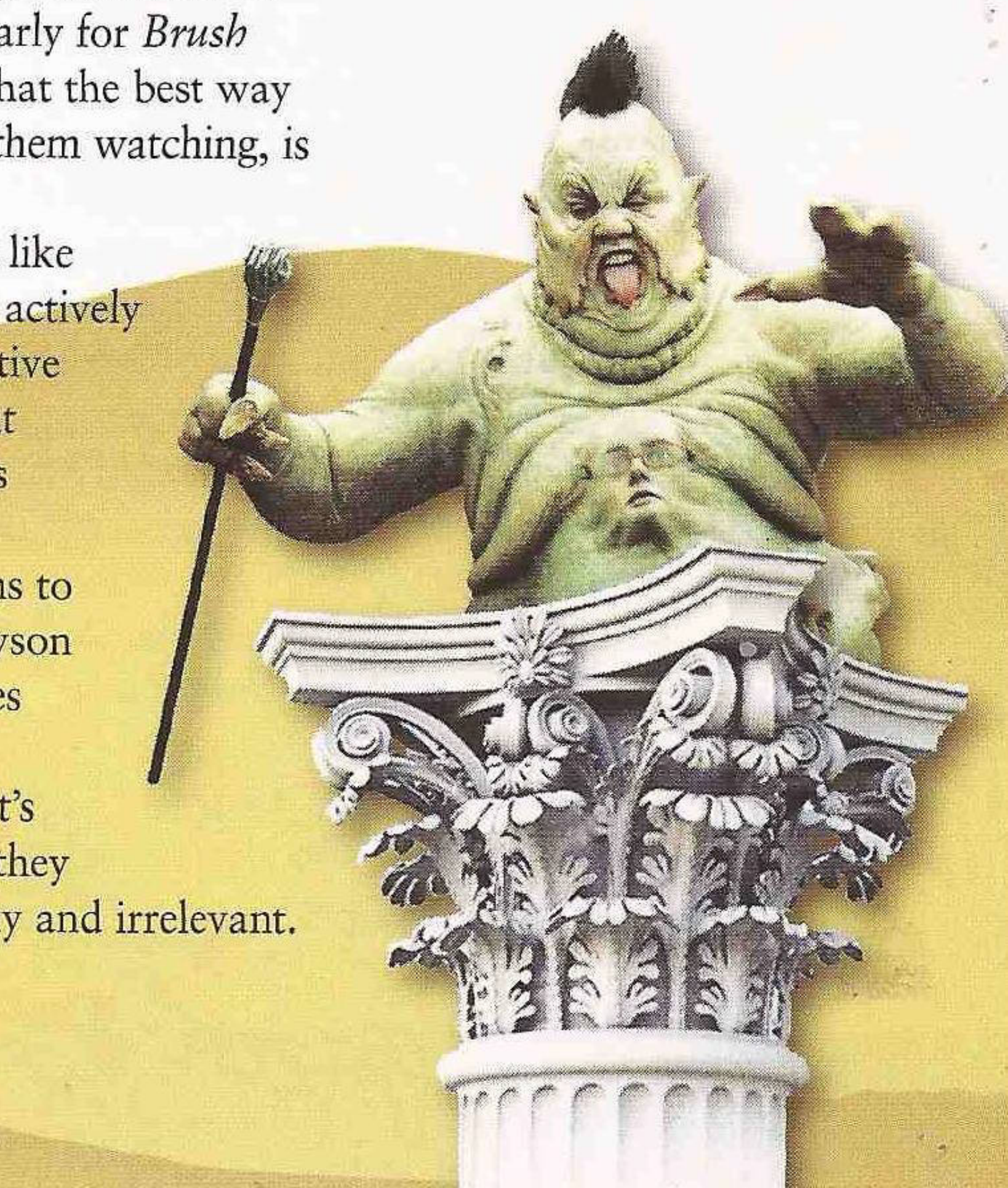
Now, the situation is different in the USA. There you have a dedicated sci-fi channel making episodes of the record-breaking *Stargate* for its subscribers (well, up until recently). But in the UK science-fiction shows have had to find their audience within the mainstream and it's depressing to realise quite how few have managed it. *The Tripods, Star Cops, Invasion: Earth, The Last Train* – all good shows, but all tepid in the ratings. *Blake's 7* scraped a fourth season (largely, one suspects, because *Howard's Way* wasn't ready yet). Only *Doctor Who* achieved the television holy grail of a *sustained* run.

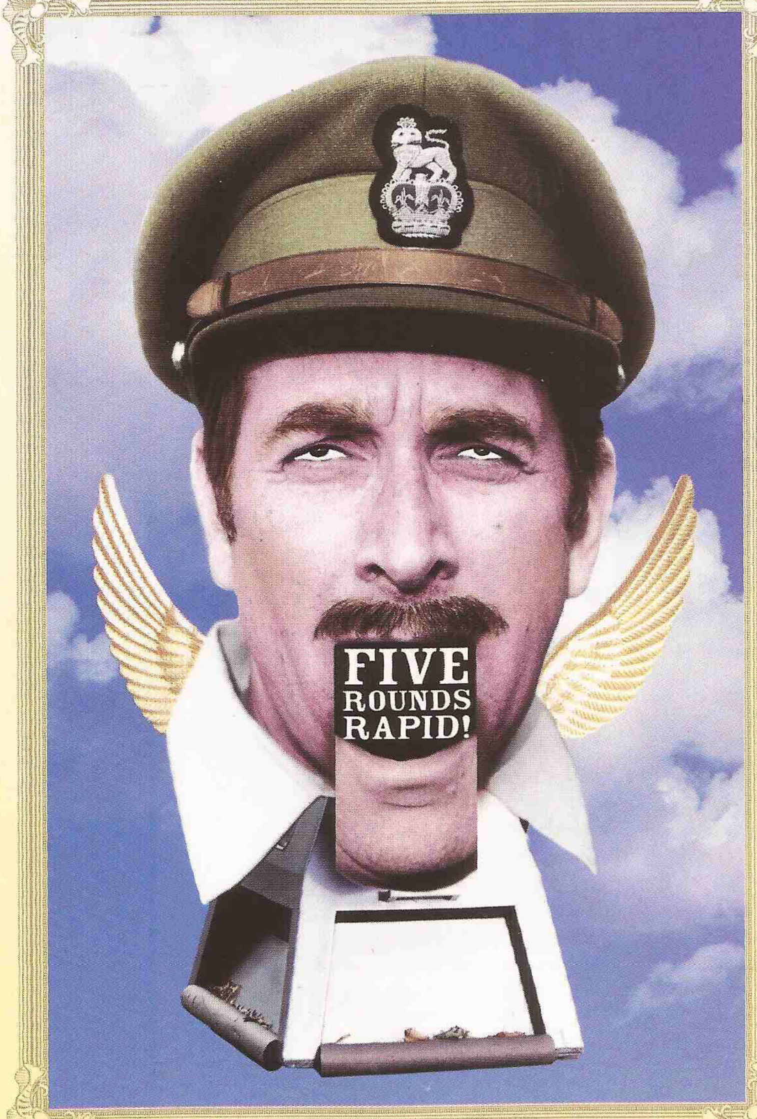
And the reason for that is because it has always been a science-fiction show for people who don't care for science-fiction. Well, not quite always – it has made occasional experimental forays into being a proper science-fiction show, though these have invariably led to a drop-off in viewing figures. I'm not knocking those forays – *Warriors' Gate* is a glorious, imaginative story, but watching it now, it seems incredible that it was broadcast at 6pm, on BBC1, on a Saturday. It feels much more like 9pm, on BBC2, on a Wednesday. In August.

UNIQUELY IN SCIENCE FICTION DRAMA, DOCTOR WHO IS A FUNNY SHOW. A VERY FUNNY SHOW.

So *Doctor Who* has to have something to offer the viewer who has just been watching *Basil Brush* or *Strictly Dance Fever*, or who has tuned in early for *Brush Strokes* or *Casualty.* And I would contend that the best way to get those viewers watching, and to keep them watching, is through the use of humour.

The problem is not just that people don't like science-fiction but that quite a lot of people actively *dislike* it. Or rather, they have built up negative preconceptions. They think that it's all about pseudo-military organisations, they think it's about po-faced scientists with no emotional lives speaking portentous dialogue that seems to have been cribbed from the manual for a Dyson vacuum cleaner, they think it's about quarries and spandex and men in curiously floppy green rubber monster suits, they think that it's intended solely for eight-year-old boys, and they think, ironically, that it's old-fashioned, corny and irrelevant. It's a hard sell.





And the way *Doctor Who* overcomes that, the way *Doctor Who* has *always* overcome that, is through its use of comedy. If the audience is laughing, they know that they are in for a good time *despite* the fact that they are watching science-fiction. Because so much science-fiction is put together humourlessly, what jokes there are tend to be nerdy, dry and insular, like Data getting the wrong end of the emotional stick in *Star Trek: The Next Generation*. It's not laugh-out-loud funny, it's exhale-through-the-nose funny. Whereas *Doctor Who* has the capacity to be genuinely and, most importantly, *accessibly* funny.

That's why virtually every *Doctor Who* story (after the initial death by screaming agony) begins with a welcoming slice of silliness, usually involving the Doctor having TARDIS trouble. *Terror of the Autons*, for instance, opens with the Doctor singing 'I don't want to set the world on fire...' before emerging, spluttering, from a smouldering TARDIS. *Tooth and Claw* has Rose and the Doctor attempting 'hoots-mon!' Scottish accents. It's signalling to the audience 'Okay, so this may be science-fiction – but don't worry, it's also going to be *fun*.'

Accessibility is all-important. Particularly with regard to the original series, where the special effects invariably fell a couple of Skaro Muto-clams and a Magma Beast short of being anywhere near remotely convincing. The production wasn't merely trying to make the audience suspend their disbelief, but to suspend their urge to collapse into fits of derisive laughter. And one way to stop people laughing *at* a programme is to make them laugh *with* it. Science-fiction contains much that is ridiculous and if it offers it up with sententious seriousness then it is inviting the audience to giggle at its pomposity. Better for the show to get the joke in first.

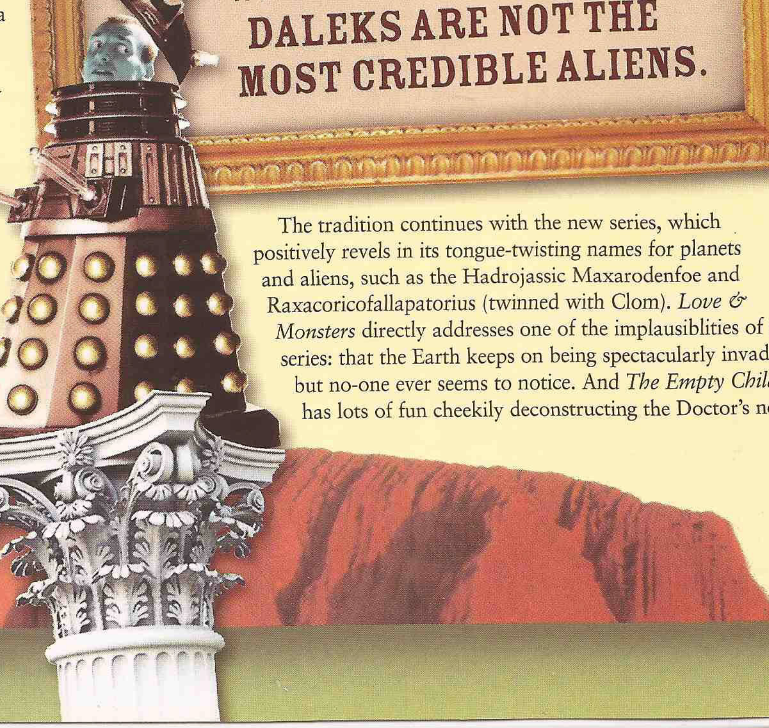
The idea being, if there is something in an episode which is implausible, either in terms of the narrative or the realisation, you should to credit the audience with some intelligence and 'point up' that implausibility rather than hope that 'Joe Public never clocks a darn thing'. If a TV show can demonstrate a sense of humour about its own shortcomings, it will turn those weaknesses into virtues.

We all know that Daleks are not the most credible aliens ever created. If the show pretended otherwise, it would appear absurd, so instead, in *The Dalek Invasion of Earth*, Dortmun describes them as 'motorised dustbins'. Similarly, the Doctor draws attention to the distinct lack of terrifying Zygons in *Terror of the Zygons* with, 'Don't you think this planet will be rather large for the four of you?'

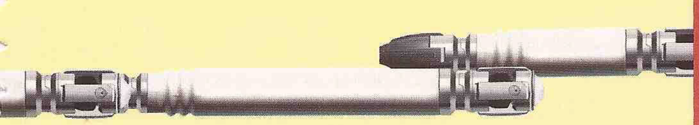
A list of examples is near-enough a list of the series' finest moments. In *Robot* the Brigadier complains that 'Just once I'd like to meet an alien menace that wasn't immune to bullets'. Sarah Jane mistakes a quarry for an alien planet in *The Hand of Fear* (well, they do look very alike). Romana, on the other hand, is terrified by a man in a curiously floppy green rubber monster suit in *The Power of Kroll* – as the Doctor comments, 'It was probably more convincing from the front!' Even in the very first episode, when Ian is told that a police box can move anywhere in time and space, his reaction is 'But that's ridiculous!'

This is all very sophisticated and 'metatextual', 'post-modern' and 'self-referential' but essentially what it's doing is winning over the audience with some self-deprecating humour. It's the kind of thing you almost never see in *Star Trek (*except in the glorious Tribble episodes) but it's a near-constant in shows like *The Simpsons, The West Wing, House* and, most notably, *Buffy The Vampire Slayer.* It's a very modern approach, but *Doctor Who* did it first.

**WE ALL KNOW THAT THE DALEKS ARE NOT THE MOST CREDIBLE ALIENS.**



The tradition continues with the new series, which positively revels in its tongue-twisting names for planets and aliens, such as the Hadrojassic Maxarodenfoe and Raxacoricofallapatorius (twinned with Clom). *Love & Monsters* directly addresses one of the implausiblities of the series: that the Earth keeps on being spectacularly invaded but no-one ever seems to notice. And *The Empty Child* has lots of fun cheekily deconstructing the Doctor's need



for a sonic screwdriver ('Never had a long night? Never had a lot of cabinets to put up?')

Of course, there is a limit to how far self-deprecation can go. Some fans have a problem with the Doctor goading a Dalek in *Destiny of the Daleks* with, 'If you're supposed to be the superior race of the universe, why don't you try climbing after us?' I have more of a problem with the final scene of *The Gunfighters* where, as they listen to the *Ballad of the Last Chance Saloon*, the Doctor points out to his companion Dodo how clichéd their Western adventure has been. And there's something rather cynical about the second *Trial of a Time Lord* story, which has characters criticising the arbitrariness of its cliffhangers, observing how boring it is to watch the Doctor bickering with Peri, and where King Yrcanos looks for some rebels in the caves because in these sort of stories there are *always* rebels in the caves.

But humour isn't just there to reassure the audience. It's also there to *involve* them. One of the failings of shows like *Space 1999* or *Babylon 5* is that you never really care about any of the characters because they are all profoundly boring geeks dressed in beige polo-necks. Whereas if the audience finds a character amusing, they will care about what happens to them. It's why we love the Brigadier and K9, and don't give two hoots about Mike Yates and Kamelion.

Humour is also a quick way of signposting where the audience's sympathies should lie. The obvious case in point is in *Rose* – next time you watch it, notice how many funny lines Jackie and Mickey are given in their introductory scenes; 'Honestly, it's aged her... walking in now you'd think I was her daughter!' Here humour serves not only to sketch in the characters, it also leave the audience wanting to see more of them, because they are quirky, vulnerable and *human*. It's all about establishing who are the 'good guys'. The reverse is also true, as the villains tend to be defined by their monomaniacal absence of levity – the Daleks and the Cybermen being the most unequivocal instances. The difference between heroes and villains is that villains are scared of being laughed at.

That said, there have been bad guys who haven't been afraid to crack the occasional quip – Mavic Chen, Count Scarlioni, Cassandra, even the Master on occasion – but here the intention is for the audience to retain some sympathy for the villain's plight. For example, in the Jon Pertwee era, the Master would usually ally himself with some malevolent force in a scheme to enslave the Earth, only for his ambitions to be cruelly thwarted when the malevolent force unexpectedly turned against him (as happened every week). In that situation, the audience needs to feel some fondness for the Master in order to provide a contrast to the *terrifying true threat* of the Axons, or the Dæmons, or the Daleks, etc.

The danger here is that if the villain is *too* funny, the audience will no longer find them intimidating. The occasional moment of black humour can be chilling, such as *The Sun Makers'* Collector anticipating Leela's death-by-steaming with a gleeful 'This is the moment I get a real feeling of job satisfaction', but make the villain too *outré*, as with the Kandyman of *The Happiness Patrol* or Soldeed in *The Horns of Nimon*, and they cease to be a credible menace. Similarly, if the Doctor and his companion are too flippant in the face of adversity, it can detract from the 'reality' of their predicament – if the characters in the story itself aren't taking the threat seriously, why should the audience?

Ideally the humour will work as a means of keeping viewers hooked. Television isn't like the cinema or theatre where you have a more-or-less captive audience, you have to keep on giving them reasons to stay watching (that said, it's worth noting that *Star Wars* starts out as the comedy ▶

# YOU HAVE GOT TO BE KIDDING...

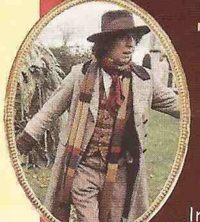
You've just watched **Terminus** and feel like sticking your head in an oven... so which *Doctor Who* story should you put on next to cheer yourself up?

## THE MYTH MAKERS

The siege of Troy, played out as an episode of *Blackadder*. The Doctor tries to persuade the Greeks to attack using giant paper aeroplanes while Vicki turns a 'small prophet'.

## CARNIVAL OF MONSTERS

"One has no wish to be devoured by alien monstrosities, even in the name of political progress." Vorg and Shirna have trouble getting their Miniscope through customs.



## THE SEEDS OF DOOM

Harrison Chase could play prog-rock all day in his green cathedral, as the Krynoid threatens to turn the human race into compost. Meanwhile, Amelia Ducat is as mad as a shrubbery.

## THE TALONS OF WENG-CHIANG

In which Professor Litefoot attempts to teach Leela etiquette, dipsomaniac Irishman Casey has the oopizootics and Henry Gordon Jago punts the posterior of the inscrutable chink.

## THE ANDROIDS OF TARA

"On the other hand, I could be with the android at all times". For anybody who thought that *The Prisoner of Zenda* wasn't complicated enough, a story all about doubles and chasers.

## CITY OF DEATH

Leonardo Da Vinci is knocking up *Mona Lisas* but Count Scarlioni isn't knocking up the Countess, though she's a beautiful woman, probably. Meanwhile Duggan knocks everyone out before the Doctor can talk to them.

## REVELATION OF THE DALEKS

Davros is worried about 'consumer resistance', Kara is worried about finding a new secretary, and Grigory is worried that he will know the name and function of each organ that pops out when he is sliced open.

## ALIENS OF LONDON

The wind of change is blowing through 10 Downing Street and it's silent but deadly. Meanwhile the Doctor faces the greatest danger of his life – the wrath of Jackie Tyler. 'Stitch this, mate!'

## THE EMPTY CHILD

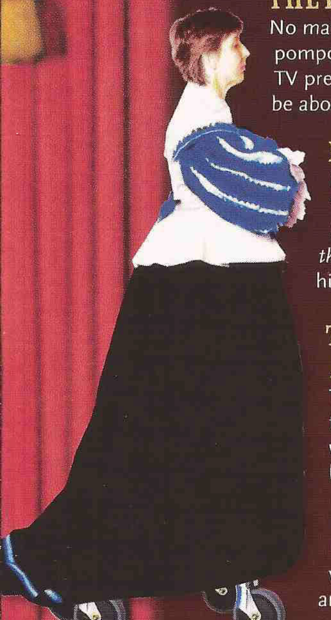
"Well, I've got a banana, and at a pinch you could put up some shelves". The Doctor experiences Captain envy, Rose is caught in the blitz whilst dressed as Geri Halliwell and Mrs Harcout unexpectedly gains a leg.

## NEW EARTH

Cassandra has had enough of talking out of her ask-not so she transfers her mind into Rose, who becomes a little bit more bouncy as a result... it's almost enough to distract the Doctor from his search for a gift shop.

# WHEN I SAY RUN... RUN!

Some jokes will just keep on going... so here's the top ten greatest **Doctor Who** running gags. (And no, we're not including the one about Mel and the elephant.)



### THEY'RE JUST LIKE US!

No matter where you go in the universe, you will still find pompous civil servants, cockney mechanics and smarmy TV presenters. And in the future flying a spaceship will be about as exciting as working for British Rail.

### KNOCK KNOCK, WHO'S THERE?

People can't seem to help asking the question 'Doctor Who?', from Lady Peinforte in *Silver Nemesis* to Madame de Pompadour in *The Girl in the Fireplace*. It's almost as though they think it's his real name...

### THE BRONTOSAURUS IS LARGE AND PLACID.

The Doctor is normally knocked unconscious two or three times per episode, and each time he wakes up, he *has* to say something completely bonkers. Before asking for a cup of tea.

### I DON'T BELIEVE IT!

No alien invasion or TARDIS take-off is complete without an incredulous bystander gawping in amazement. During the Jon Pertwee era, this person would invariably be a tramp with an impenetrable West Country accent.

### FELLOW'S BRIGHT GREEN, APPARENTLY.

In a direct reversal of the 'I Don't Believe It' gag, there are also those people who take everything in their stride, no matter how bizarre. They are usually either dotty old ladies or the Brigadier.

### HE LIKES TO INSULT SPECIES.

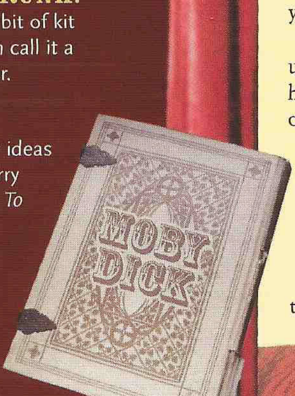
The Doctor is much cleverer than everybody else – and likes them to know it, particularly if they are in a position of authority. Just don't try using his line about 'the inverse ratio' from *The Robots of Death* in New Cross Gate at closing time, you'll get your face punched in.

### TRY SAYING THAT WHEN YOU'RE DRUNK.

There is absolutely no point in giving a futuristic bit of kit a simple and straightforward name when you can call it a tribophysical waveform macro-kinetic extrapolator.

### HISTORY TODAY.

In the future, people will have some very peculiar ideas about their ancestors – apparently we eat raspberry leaves, *Moby Dick* is a holy book, and both *Ticket To Ride* and *Toxic* are great works of classical music.

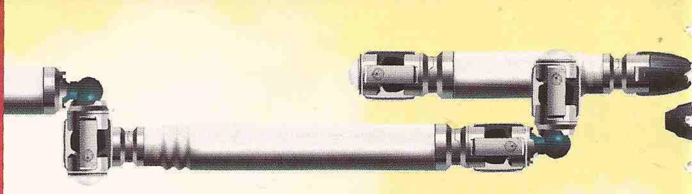


### THE TARDIS NEEDS COAXING.

It is a truth universally acknowledged that any malfunctioning piece of technology can be made to work by being thumped.

### ALL THESE CORRIDORS LOOK THE SAME!

Because they are.



adventures of a robot double-act). And people are only going to stay watching if they are being rewarded, if they care about the characters, and, in particular, if they are looking forward to the next daft-but-loveable thing those characters are going to say.

Because we all know that, when faced with the unknown, Jackie Tyler is going to say something utterly hilarious, something utterly unpredictable and yet utterly true-to-life. Put her in the same living room as a homicidal Christmas tree and we know we are going to be entertained. And the same holds true for all the great characters in *Doctor Who*; *The Ribos Operation* has its own Del Boy and Rodney in Garron and Unstoffe, *The Web of Fear* has Professor Travers and Harold Chorley, *Vengeance on Varos* has Arak and Etta. Greatest of all is Nicholas Courtney as Brigadier Lethbridge-Stewart, in the most immaculate comic performance in the show's run, as he greets each extra-terrestrial invasion with a terribly British mixture of incredulity, resignation and mild embarrassment.

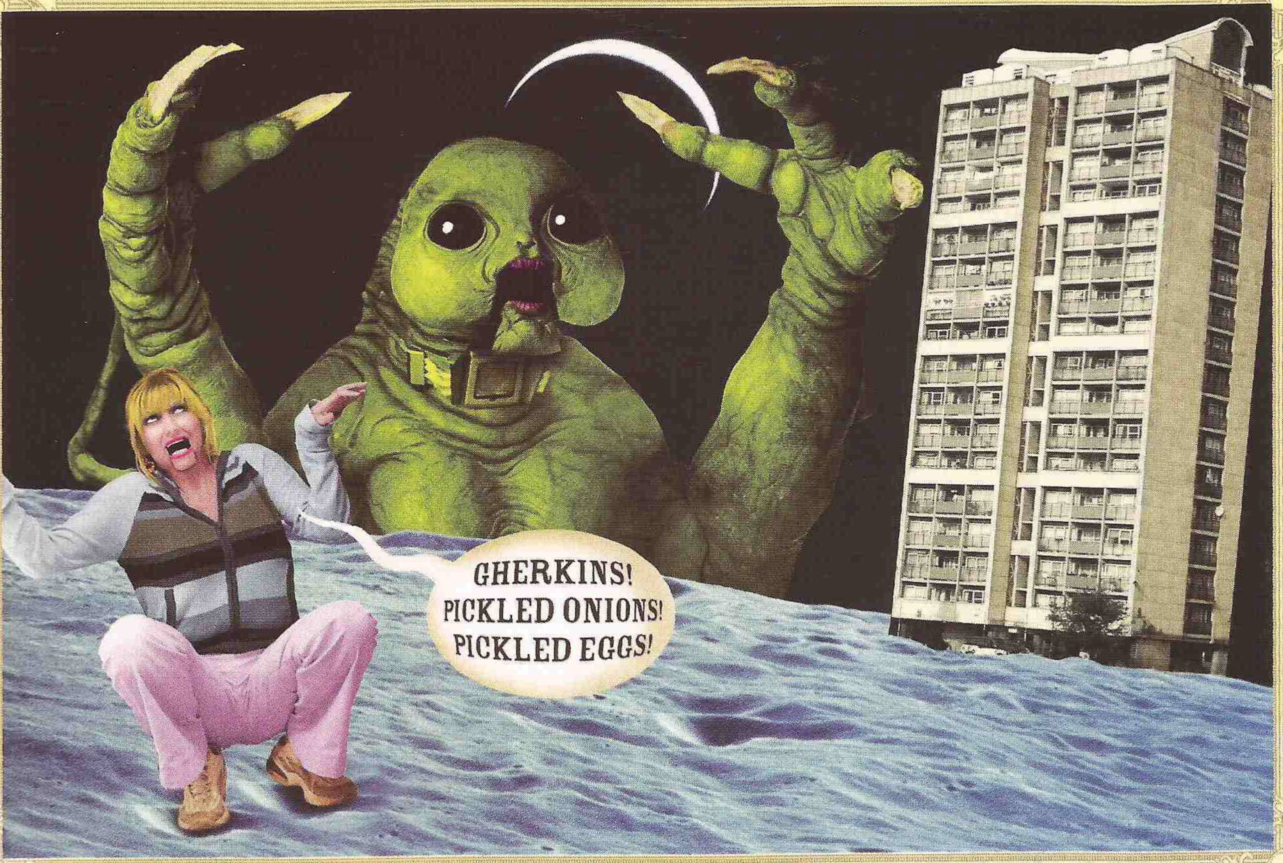
It's also why the 'post-regeneration' stories contain so much out-and-out silliness, as the new Doctor attempts a daring escape by wheelchair, or skips with Harry Sullivan, or quotes from *The Lion King*. The audience has to be persuaded to like the new Doctor, and quickly, because the Doctor should be the most exciting, most surprising and most fun-to-be-with character in the show. He should never be conventional or boring. He's the guy who 'goes native' in tartan for his Scottish adventure, who eats a sandwich during a swordfight and who gives Madame de Pompadour a cheeky wink as he rides a horse through her ballroom.

Humour can be useful in other ways. As far as 1960s script editor Dennis Spooner was concerned, it was 'a marvellous way of padding the show... because the audience will always watch "a funny bit" and quite like it' and certainly this approach proved successful in adding another couple of episodes to *The Daleks' Master Plan*. But the real reason why audiences like 'funny bits' is because they are revealing character. Think of the scenes added to *World War Three* with Jackie and Rose discussing whether the Doctor eats 'grass and safety pins and things'.

And because the audience will always quite like 'funny bits', they are also a good way of getting exposition across. Not only will people not mind being given an 'info-dump' but they will assimilate the information all the better. Check out the opening scene of *City of Death* Part Two – 'What a wonderful butler, he's so violent!' The scene's sole function is to provide a recap of the events of part one, but because it's so gloriously witty you don't notice that it consists of nothing but characters telling each other stuff you already know if you were watching last week.

A clever writer can also use humour to surreptitiously 'set up' a plot detail to be 'paid off' later. The Doctor discovering he has a tangerine in his pyjama pocket at the beginning of *The Christmas Invasion* seems like a throwaway piece of silliness, but is actually a set-up for the use of the tangerine in the denouement. There is something very satisfying about the silly turning out to be the essential.

Humour also provides a release from tension and indicates to the audience a shift from danger to safety. If a scene opens with a humorous moment, the viewer knows they can sit back, relax and take stock. Think again of the


GHERKINS! PICKLED ONIONS! PICKLED EGGS!

▲ *Jackie faces aliens from the pits of hell in her own living room.*

first scene at the Tyler's flat in *Rose*, with Jackie on the phone – it's a funny bit, so we know the next bit will be about us getting to know the characters.

Stories are structured in terms of periods of jeopardy followed by periods of calm, with the final, explosive climax being followed by a 'tag' to provide a sense of back-to-life-as-usual and to leave the viewer with a smile. These 'tags' can vary from the sublime 'Fancy a dance, sir?' 'I'd rather have a pint!' of *The Dæmons* to the car-crash of *The Seeds of Doom*'s 'Or... are... we... yet... to... come?!'

IT'S PLAYED FOR LAUGHS AND WE AREN'T WORRIED... UNTIL THE HAND WHOOSHES TOWARDS ROSE.

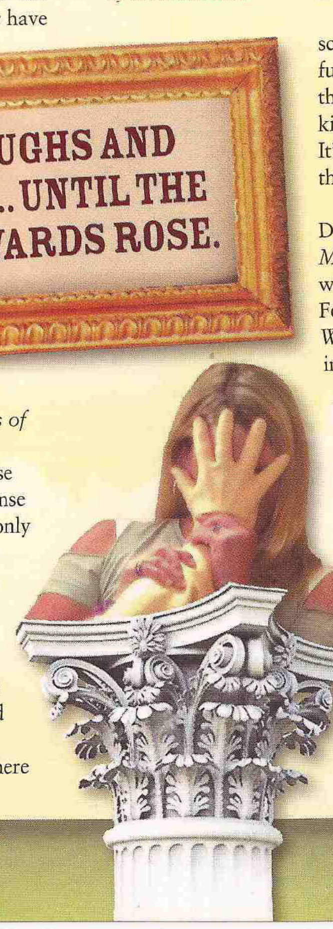
A more interesting use of humour is the *false* release from tension. This is where the comedy provides a sense of reassurance, so the kids put down their cushions, only to *Aaaarghh! No! Keep back! Keep back!!* throw in something scary just when you least expect it. This is a tricky trick to pull off, as it requires the audience to be laughing at a threat one moment and taking it seriously the next. Take *Rose*, where the Doctor is wrestling with the dummy arm. It's played for laughs and we aren't worried in the slightest... until the hand whooshes towards Rose, and it's no laughing matter.

An even better example can be found in *Dalek*, where Simmons is approached by the newly-reactivated Dalek. He laughs at how non-threatening it is; 'What are you gonna do? Sucker me to death?' And the audience relaxes, because it feels like the show is making a self-deprecating joke about the absurdity of the Dalek prop. But then the *exact* thing that Simmons was joking about, the very idea we were laughing *at*, *actually happens* and we are sent diving for our cushions.

That's what humour does best. It makes scary bits more scary through dramatic contrast. By throwing something funny into the mix at moment of suspense, at a point when the audience doesn't feel like laughing, it knocks things off-kilter and adds to the sensation that things are out of control. It's quite a brave thing to do, as it's about doing the 'wrong' thing, but when it works, it's extremely effective.

To illustrate this 'fantastically impressive' technique, Douglas Adams used to cite the arrival of the Porter in *Macbeth* Act II Scene 3, and he himself used this technique with the celebrated 'art critics' scene in *City of Death* Part Four. However, a more recent instance can be found in *World War Three*, where Mickey and Jackie have been trapped in Mickey's kitchen by a Slitheen. At the other end of the phone, the Doctor has the answer – vinegar! Jackie searches the cupboards, shouting out the contents, 'Gherkins! Pickled onions! Pickled eggs!' And the Doctor turns to Rose, and says, 'And you kiss this man?'

*World War Three* is also an instance of comedy being used as a starting point for a story – in this case, a satire about people in the government deliberately creating a culture of fear for their own nefarious ends. But *Doctor Who* has always had a healthy streak of anti-authoritarianism, with generals, politicians and high priests invariably being depicted as corpulent, corrupt and credulous. The Jon Pertwee era would be several years shorter if it were not for all the politicians sticking spanners into the works. And there is an important moral to this – ▶



▼ *Rose is attacked by the Auton arm.*

1ST PRIZE FOR INSANITY

you should not trust people who are in a position of power, instead you should place your trust in the hobo in the big fur coat who has just walked in and broken your computer.

There are numerous other examples of the show doing 'topical satire' – *The Curse of Peladon, The Green Death, The Happiness Patrol*. More recently, we have *The Long Game*, which makes the explicit point that power lies with those who control the news. Not journalists or editors, but the amorphous corporate blobs on the top floor. The main flaw with *The Long Game* is that it tells rather than shows. Compare this to *The Sun Makers*, which anticipated real-life events in Eastern Europe by demonstrating exactly how TV news coverage can cultivate a revolution.

Another starting point for a story can be as a parody. Almost from day one *Doctor Who* has contained 'added value' by appropriating a work of literature or some other mass-cultural reference point, whether it be *King Kong, The Prisoner of Zenda* or *The Weakest Link*. What these instances have in common is that they provide a laugh of recognition as the audiences gets the reference – 'Oh, they're doing *Invasion of the Body Snatchers* this week!' – and then more laughs as *Doctor Who* pastiches the conventions of its source material – 'It's Frankenstein, so it *has* to end with a lynch mob carrying flaming torches!' – whilst also subverting those conventions by giving them the trappings of science-fiction. *Bad Wolf* is an excellent example, as the gameshow hosts are androids and the situation is heightened by having everyone play for their lives. It's not so much a satire on the trend towards 'cruelty television' as a *celebration* of it.

▲ *Richard Briers' as Kroagnon in Paradise Towers.*

▼ *Balazar gets 'gunged' in 1986's Trial of a Time Lord.*

Finally, humour can be used to provide *texture*. Different styles can create different moods; the gallows humour that colours *Revelation of the Daleks* and *The Unquiet Dead*, the literary pastiche and subtle wordplay of *The Talons of Weng-Chiang* and *Ghost Light*, or the broad slapstick and belly-laughs of *The Chase, The Creature from the Pit* and *Love & Monsters*. It's all part of the richness and diversity of the series, the 'something for everyone' approach.

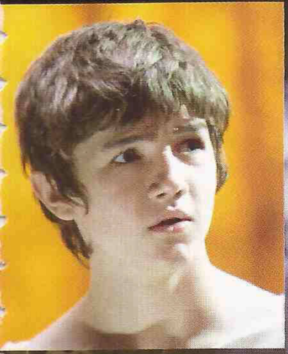
What is important is that the style remains internally consistent. Part of the problem with stories such as *The Two Doctors* and *Dragonfire* is that they are never quite sure what level they are pitching at – in the latter, the tone shifts unsettlingly between juvenile whimsy and black humour. There is, in a sense, a 'pact' between the show and its viewers. The show will establish the level of wit in its opening scenes, and the viewer expects that to be sustained. When it isn't, such as when the otherwise rather droll opening episode of *The Trial of a Time Lord* climaxes with Balazar being 'gunged', the viewer feels oddly let down.

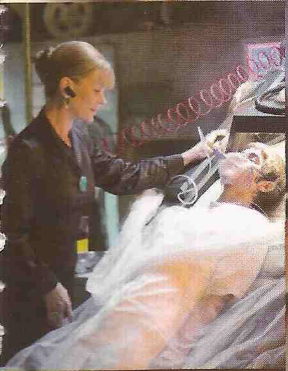
It's important that humour is applied with care and discrimination, and is underpinning the drama rather than undermining it. The story, the integrity of the characters and the mood of the moment are more important than any joke. It's one of the frustrations of *Doctor Who* in the past that occasionally, when there was a lack of rehearsal time and direction, some inappropriate comedy crept in. I've already mentioned *The Gunfighters*, where the cast seems to be trying to salvage a hackneyed script by adding random comedy business. Another example is *Paradise Towers*, where a perfectly fine script is ruined because it is played far too broadly and, in the case of Richard Briers' Chief Caretaker, far too insanely.

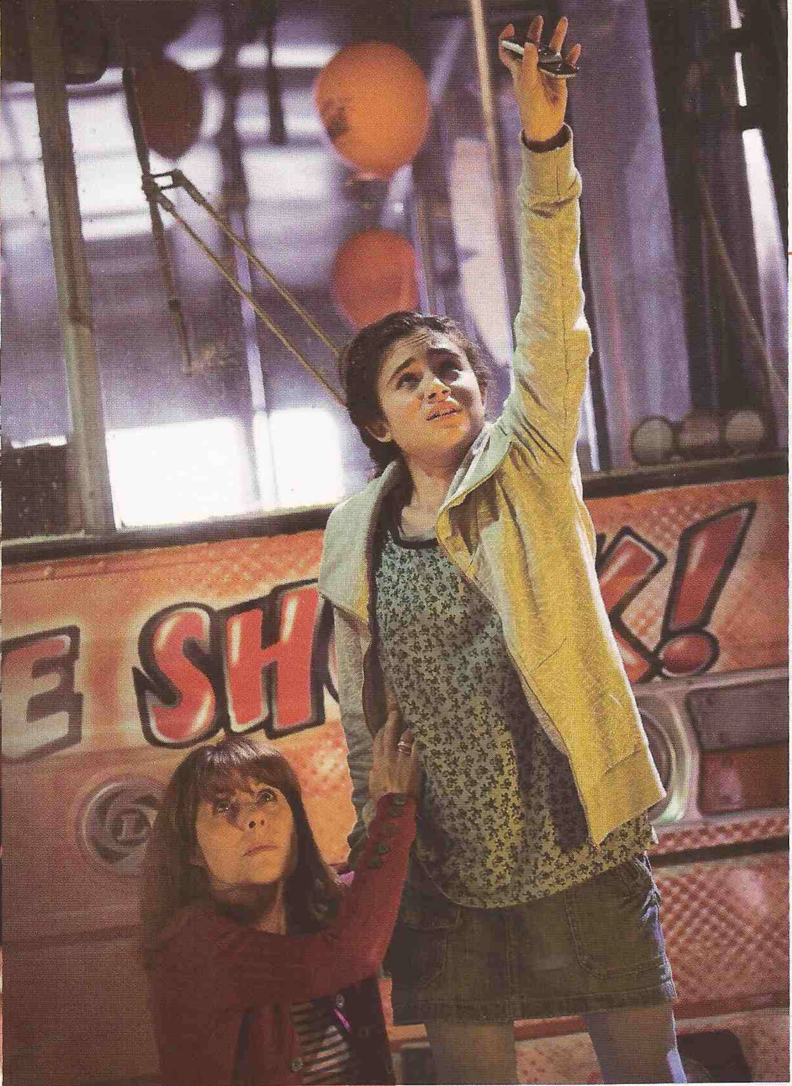
This was a conspicuous difficulty for the series during the late 1970s. Douglas Adams' great lament for the stories he worked on as a writer and script editor was the tendency of actors to adopt 'silly voices and silly walks'. Just as there are six words that can bring down any politician, there are six words that can bring down any comedy writer. Those six words are, 'Wouldn't it be even *funnier* if...' – to which the writer will respond with a loud, agonised scream. The last thing a 'funny bit' needs is another 'funny bit' stuck on top of it. People can only laugh at one thing at a time, and if a funny line is said in a silly voice then it will cease to be a funny line. It is the tragedy of *The Pirate Planet* that many of its finest jokes have been compromised by actors saying, 'Wouldn't it be even funnier if...'

In conclusion, humour is not merely an enjoyable aspect of the series, it's an *essential* part of it. To endure, the show has to keep striving for the funny, because that is what generates the energy, the excitement and the ideas. It's creates the atmosphere of optimism and fun that brings people to the series, it's what keeps them there, and it's what makes it such a good show. It's a vital part of good drama, generating character, surprise and diversity of tone. Its sense of humour is what has always set *Doctor Who* apart from other sci-fi.

So please, don't clench. *Doctor Who* has nothing to gain by taking itself more seriously, but a great deal to lose. A healthy show is one that is not afraid to be a little bit silly. And the same goes for its fans. As the Doctor says in *Robot*; 'There's no point in being grown-up if you can't be childish sometimes.'







**BROADCAST**
Christmas fortnight (tbc), BBC One

**WRITER**
Russell T Davies & Gareth Roberts

**DIRECTOR**
Colin Teague

**STARRING**
Elisabeth Sladen, Yasmin Paige, Samantha Bond, Tommy Knight, Porsha Lawrence-Mavour, Joseph Milson, John Leeson

**IN A NUTSHELL**
When her parents divorce, Maria Jackson moves in with her dad, across the street from "the local lunatic," who – rumour has it – talks to crystals in the park, and hangs out with monsters from outer space! Is Sarah Jane Smith as bonkers as she seems? Why does the sinister Mrs Wormwood want her dead? And what exactly is 'Bane', the secret ingredient in the new Bubble Shock energy drink that's sweeping the nation?

**QUOTE, UNQUOTE**
SARAH JANE: *The people I fight have plans, and weapons, but I don't. It's what makes me different.*

TV PREVIEW

# THE SARAH JANE ADVENTURES (60 MINUTE SPECIAL)

**SOME PEOPLE – GROWN-UPS, MOSTLY** – presume that TV drama aimed at kids is going to be blander, less demanding, or generally inferior to more adult-orientated fare. Well, *The Sarah Jane Adventures* is here to prove them wrong. "Our standards remain the same," proclaims Russell T Davies, executive producer and – with Gareth Roberts – co-writer of this second *Doctor Who* spin-off from BBC Wales. "The script, the direction, the casting, and the CGI go through as much work as any adult drama. It's full of big pictures, monsters, chases, one-liners, terror, heartbreak, and fun."

It's always been easier for drama to cross audiences than children's magazine shows, or cartoons, but, for all that, this Special is for children, and proud of it. "That's a brilliant audience to aim for," enthuses Russell. "It's got a different feel, a different rhythm, a different sensibility to *Doctor Who*. We really hope that a younger audience will feel well served. We've made something that'll fit the holiday period, give everyone a smile, and a thrill, and remind them that the world of *Doctor Who* is never far away..."

Investigative journo Sarah Jane Smith accompanied the Third and Fourth Doctors – Jon Pertwee and Tom Baker – between 1973 and 1976, and made a recent return in the 2006 episode *School Reunion*, opposite the Tenth Doctor, David Tennant. This, then, is a 60-minute Special, starring original Sarah Jane actress Elisabeth Sladen. It doesn't have a story title ("but I've always thought of it as *Invasion of the Bane*," claims Russell), and it's not a pilot as such, since a series of ten half-hour episodes, consisting of five two-part stories, has already been commissioned, and will start filming in the spring. "We're aiming to have most scripts delivered by Christmas. Two more from Gareth are already sitting on the desk!"

The series and the Special were conceived as one. "We wouldn't set all this up if we thought it wouldn't run," points out Russell. "The response to Sarah Jane in *School Reunion* was phenomenal, and CBBC was asking us for a series, just as we were moving to our Upper Boat studios – everything happened at the right time. These chances and these budgets won't always be there; unashamedly, we're making hay while the sun shines! Sarah Jane is the archetypal companion – one of her great assets being the simple fact that she was left behind on twentieth-century Earth. No matter what the **DWM** letters page might say, it'd be hard to do a series about Nyssa – unless I invented *Space Leper Nurse!*"

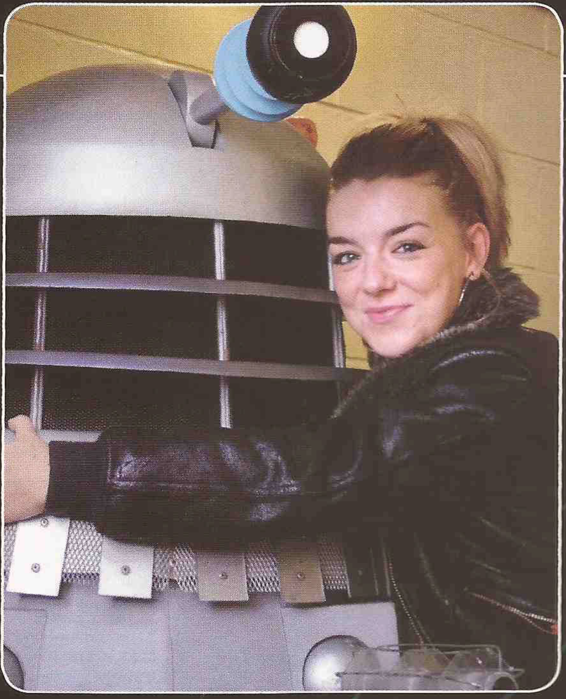
In the Special, set in present-day West London, Sarah Jane and her 13-year-old neighbour, Maria, played by Yasmin Paige, are brought together in their battle against bad-ass Mrs Wormwood, alias Samantha Bond (Miss Moneypenny in the Pierce Brosnan James Bond films). The cast also includes Joseph Milson as Maria's dad, Porsha Lawrence-Mavour as cocksure Kelsey, and Tommy Knight as the mysterious Luke. K9 makes a brief appearance, too, but – unlike Sladen, Paige, Knight, and Milson – won't be appearing in the series. "The rights for K9 are owned by [creators] Bob Baker and Dave Martin," says Russell, "who kindly agreed to lend him to us for *School Reunion*. But a spin-off of K9's own has been in development for years, and that's not a BBC proposal, so we have to wave the old pooch goodbye. But Bob's been good to us – there's a cameo, and a fiendish explanation for K9's disappearance."

In fact, a pilot for a *Doctor Who* spin-off featuring Sarah Jane and K9 – called *K9 and Company* – was made in 1981, but the option to make a series wasn't picked up. Aside from its Yuletide transmission, *The Sarah Jane Adventures* couldn't be more different. It's self-aware, and very funny (the *Hollyoaks* gag had us chuckling for ages), and is a fine way to kick off what looks set to be an incredible year for *Doctor Who* fans of all ages.

**BENJAMIN COOK**

# 7th Heaven!

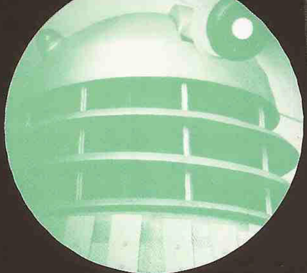
The Eighth Doctor returns this Christmas in a new series of radio adventures for digital station BBC7. **Mark Wyman** previews the eight new episodes...



▲ *Top left: The Eighth Doctor gets ready for a new series of adventures.*

▲ *Top: New companion Lucie Miller (Sheridan Smith) gets acquainted with a Dalek.*

▲ *Top right: Katarine Olsson (the Headhunter) and Una Stubbs (Flo) in **Horror of Glam Rock**.*



AFTER THE RUNAWAY BRIDE this Christmas, it might feel like eternity until the new TV season proper arrives. But before Martha Jones joins the Tenth Doctor, eight weeks' worth of exciting adventures are being broadcast closer at hand. They feature a slightly earlier Doctor alongside another new companion – one who arrives as unexpectedly as the bridal Donna. Yes, we're now just weeks away from the Eighth Doctor's digital radio adventures with Lancashire lass Lucie Miller, starring Paul McGann and Sheridan Smith. Two issues back, we focussed on this series' terrific cast. Now, with the help of series script-editor Alan Barnes, let's preview the stories you can hear on BBC7.

"I can't tell you how much work everyone's put into this series. Blood, sweat, tears... the lot," says Barnes, who created Lucie and effectively developed the series in February and March 2006. "We wanted a fresh start for the McGanns," he explains, "and to bring something else out of the Doctor/companion relationship. There seems to be an idea around that Lucie's going to be working-class, a Rose clone, but she's absolutely not – she's never been near a council estate!"

The series parameters provided new territory for Big Finish. "The dramatic structure and pace of 50-minute episodes is entirely different from our usual format, so getting that right was the biggest challenge," Barnes asserts. "I was looking for neat, conceptually tight three-act dramas – anything less immediate wasn't for us this time – so we e-mailed many writers, asking them to pitch self-contained 50-minuters. They were then blind-tested; about two dozen pitches were forwarded to me with the writers' names filed off, to avoid favouritism, and I only guessed who a couple of them were." And the six new stories are...

### ◉ BLOOD OF THE DALEKS

*(2 episodes, 31 December – 7 January)*

by **Steve Lyons**

"For our two-part opener, we really needed to get the biggest toys out of the box, as we really, really want this series to appeal beyond Big Finish's hugely-valued hardcore audience," explains Barnes. A single 'restart' episode to introduce Lucie may have invited too many comparisons with the 'unbeatable' episode *Rose*.

"There was a valid story reason to use the Daleks, which Steve ran with," Barnes continues. "Just as Lucie knows nothing about the Doctor, and mistakes him for a weird, frock-coated ponce, she knows nothing about the Daleks – and mistakes them for benevolent beings, as do the colonists of Red Rocket Rising. In fact, there's a lovely moment where she tries to appeal to instincts they've never had... I liked the tensions Steve developed: we know the Daleks are bad and the Doctor's not mad, but nobody else does."

Alongside Anita Dobson and Hayley Atwell, the opener boasts fantastically experienced character actor Kenneth Cranham. "I'm playing Cardwell, who starts as a doom-and-gloom merchant on this poor, neglected planet that the Doctor visits," explains Cranham. "Then Cardwell becomes part and parcel of the adventure – there's lots of reacting to crossfire, like being in a Western! *Doctor Who* has really evolved,

▲ Top: Anita Dobson (Eileen Klint) and Gerry O'Toole (Lowell) in **Blood of the Daleks.**

▲ Above: Clare Buckfield (Trisha Tomorrow), Stephen Gately (Tommy Tomorrow) and Sheridan Smith in **Horror of Glam Rock.**

hasn't it? It's a big thing now in my 12 year-old daughter's life: her little gang of girls all watch *Doctor Who* together."

### ◉ HORROR OF GLAM ROCK

*(1 episode, 14 January) by* **Paul Magrs**

Set in 1974, this echoes many a classic base-under-siege story, but the setting is pretty distinctive. "It was startling," recalls Barnes, "because I'd just sold a comic strip similarly set in an all-night motorway cafe besieged by monsters – nicked from the *Sandman* comic – to *Doctor Who Adventures*! [*Fried Death, DWA #8*]" Was it great minds thinking alike, then? "I'd like to say so, but I have a puny intellect compared to the mighty Magrs. I knew Paul gave fabulous fantasy, but this is an oddly gritty, contained piece. I really hadn't appreciated how crisp and beautiful his dialogue is before."

There's also a singing role for Stephen Gately as fledgling popstar Tommy Tomorrow, stuck beside the motorway with the Doctor and Lucie. "I'm so chuffed that I get to sing in *Doctor Who*," says Gately, the Boyzone singer-turned-stage star, "and it's a good, funky T-Rex style song," – written, incidentally, by director Barnaby Edwards and musical director Tim Sutton. "Tommy, my character, is a musician who doesn't gel with many people," explains Gately. "He's very inward-looking and writes songs on a stylophone, while getting messages from beyond planet Earth. When my agent asked 'Would you do some *Doctor Who* for radio?', I immediately wanted to – plus, if I hadn't, my other half would kill me! He's such a big fan that last Christmas I bought him every *Doctor Who* DVD in existence, and a gold Dalek..."

In this pacy series, *Horror* is as 'historical' as it gets. "I suspect that a lot of pseudo-historicals are weak stories wearing nice frocks," Barnes observes acidly, "but this one screamed out for its setting. *Hazy Cosmic Jive* was the working title, after a line in Bowie's *Starman*, and this exploits 1974 for all it's worth, while managing to be oddly relevant for these *X-Factor* days..."

### ◉ IMMORTAL BELOVED

*(1 episode, 21 January) by* **Jonathan Clements**

*Doctor Who* has dabbled in classical sagas before, so did the flagrant myth-making attract Barnes to this one? "*Immortal Beloved* read like 'proper' sci-fi, reminding me of *Star Trek* when it was really good; everything up to and including *The Motion Picture*," Barnes argues. "Old *Star Trek* wrestled so well with big ideas – philosophical, cultural, and social – in an unshowy, unpompous way. This might also be a homage to *Romeo & Juliet*, but it felt like a new story, which is no small achievement!"

Like a lot of contemporary *Who*, this is essentially about family affairs. "I suppose you could read it as a 'family saga', and it works on that level in an *I, Claudius* manner: Jonathan's first title was *Sins of the Father*," Barnes reveals. "It's a pretty messed-up 'family', though. Nick Briggs pointed out, late in the day, that what Ian McNeice's Zeus has planned for Lucie here is actually deeply unsavoury! But that's the mark of great sci-fi – it raises all sorts of questions, and they can't all be U-rated."

### ◉ PHOBOS

*(1 episode, 28 January) by* **Eddie Robson**

As a story *Phobos*, set on one of Mars' moons, ended up somewhere different to its origin. "We'd developed a pitch called *Helter Skelter*, about the thrill of the roller-coaster in a futuristic theme park," Barnes explains. "Various parties found that setting a bit unoriginal, and I suggested an extreme sports parody instead to the writers." However, the results proved unsatisfactory and the story was later re-assigned to Eddie Robson, who'd already written the series finale. "It was no reflection on the other writers' abilities, but the characters and story weren't theirs any more," Barnes admits.

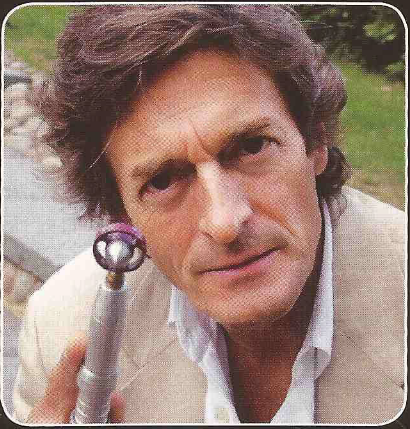
"I gave the extreme sports idea to Eddie, asking for some of the atmosphere of Alex Garland's novel *The Beach*, where young, obnoxious thrill-seekers seek an ultimate high in a fabled location. We only ended up there via the first starting-point, but there's very little of that left." Not only does this story boast Timothy West and Nerys Hughes as guests, but "it has nicely modern characters – the sort who don't usually turn up in *Doctor Who* – and it gives Paul's Doctor a very dark moment. That's a direction I might like to develop a little more," Barnes volunteers.

### ◉ NO MORE LIES

*(1 episode, 4 February) by* **Paul Sutton**

Budapest-based Sutton has shown his strength with emotional bonds before. Did that make him an obvious contender, given TV *Who*'s recent terrain? "I'm reluctant to label *No More Lies* a purely emotional saga," Barnes counters. "There's lots of hot

**"I'm chuffed to be in Doctor Who! If I hadn't said yes, my other half would've killed me!"** STEPHEN GATELY



▲ *Above: Nigel Havers gets his hands on a sonic screwdriver.*

▲ *Above right: Timothy West and Nerys Hughes star in* **Phobos**.

▲ *Above: Script editor Alan Barnes.*

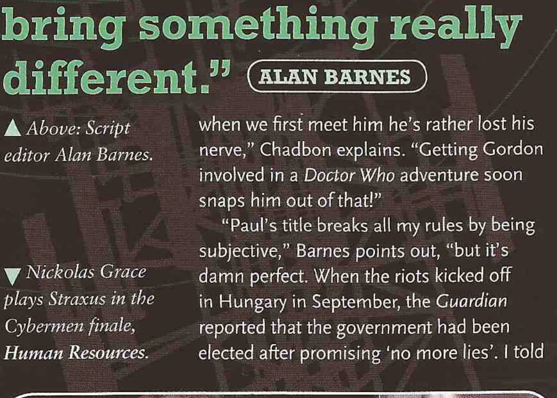
▼ *Nickolas Grace plays Straxus in the Cybermen finale,* ***Human Resources***.

Vortisaur action, plus an interesting new alien caste, the Tar-Modowks. Let's give Paul the credit," Barnes smiles, "for selling me a story with a major role for Vortisaurs" – the flying time scavengers that Barnes himself created for McGann's (and BBC7's) first audio, *Storm Warning*. Zimmerman, played stylishly by Nigel Havers, is "the central axis about which the story revolves," says Barnes. "We're never quite sure whether he's reformed, or whether the Doctor is persecuting him unfairly."

Alongside Havers, and Julia McKenzie as Rachel, there's another guest role for Tom Chadbon – best remembered as Duggan in *City of Death* (1979), but also in Big Finish's own *Sarah Jane Adventures* audios (2006). "Gordon is Rachel's brother: he's ex-CID, but when we first meet him he's rather lost his nerve," Chadbon explains. "Getting Gordon involved in a *Doctor Who* adventure soon snaps him out of that!"

> **"We want to encourage new writers, as they can bring something really different."** ALAN BARNES

"Paul's title breaks all my rules by being subjective," Barnes points out, "but it's damn perfect. When the riots kicked off in Hungary in September, the *Guardian* reported that the government had been elected after promising 'no more lies'. I told Paul, 'Aha, now I see...' Alas, it had nothing to do with it, but we'd all completely fallen in love with Paul's story, even hard-hearted old Nick Briggs!"



### ◉ HUMAN RESOURCES

*(2 episodes, 11 – 18 February)*
*by* **Eddie Robson**

So to the epic finale, where the Doctor and Lucie confront the Cybermen in a very unusual war-zone. "Eddie began this with a one-part storyline," says Barnes, "which I asked him to expand, while developing the ongoing 'Headhunter' story – and could he insert the Cybermen and the Time Lords? He did it without missing a beat, but rather than add in all that at the expense of his story, it was only reasonable to make this another two-parter. The situation Eddie had outlined was a gift for us, with obvious potential in our 'witness protection' arc for Lucie,"

Playing the Headhunter, whose story intersects repeatedly with Lucie's journeys, the versatile Katarina Olsson also pops up in various other guises. "These scripts all have their own particular personality," says Olsson, who was involved throughout the series' recording. "In *Human Resources*, I'm playing a slightly Cruella De Vil character who's working for a corporate baddie. The writing's so great; Eddie's one-liners communicate the corporate environment really well."

"Nick and I both rate Eddie very highly," Barnes continues. "His dialogue is always speakable, and his ideas are 'out there', without spiralling off into 'wacky'. He's part of a slightly younger generation than us – he's in his 20s – and his characters just seem that much fresher. That's invaluable, as we want to encourage new writers because they can bring something different like *Human Resources*, not just because they're new.

"I really hope we can do more projects like this, and take it to the next level," says Barnes candidly in conclusion, "but that depends on how many people listen to the broadcasts and buy the CDs!" DWM

## Listen in!

**SO, WHERE CAN YOU FIND BBC7?**

For the uninitiated, it's no longer a figment of Austin Powers' imagination but a digital network available via Freeview, cable and satellite, DAB radios and the internet. "These new stories will be available on all those platforms," BBC7 presentation senior producer Martin Montague confirmed. They'll also be online for six days after each broadcast via BBC Radio's popular Listen Again facility: look for the icon at *bbc.co.uk/bbc7*.

"BBC7 was set up in 2002 because the BBC has a rich archive of radio programmes, but many were just sitting there having only been broadcast once," Montague explains. "Our aim was also to get a new, younger audience interested in speech radio, so we have contemporary comedy in the evenings and classic comedy at lunchtimes. Also key is our sci-fi and fantasy strand *7th Dimension*, which goes out at 6.30pm and half-past midnight on weekdays and 6pm and midnight at weekends. We're treating this McGann season as an acquisition for Sunday's *7th Dimension* – it's a Big Finish production, not a BBC one."

Montague recalled BBC7's perspective on the series' genesis. "Big Finish's Jason Haigh-Ellery came to our Head of Programmes, Mary Kalemkerian, proposing a season to be broadcast by us before being released commercially by Big Finish, rather than us buying in existing releases. The earliest McGann audios, which we broadcast in 2005, were incredibly successful for us, but it was Jason's initiative to do something new for everyone – a run with a new companion who would suit our audience. So, while we've not commissioned these as such – and we've had no input into the scripts – we have been involved in the project from the outset."

So is it like a pre-sales deal with a cinema exhibitor? "That's not a bad analogy. Previously, in order for us to broadcast any Paul McGann stories, Jason was having to go back and renegotiate artists' contracts for airplay. It makes things simpler all round to negotiate those at the time of recording – so, we have eight new episodes!"

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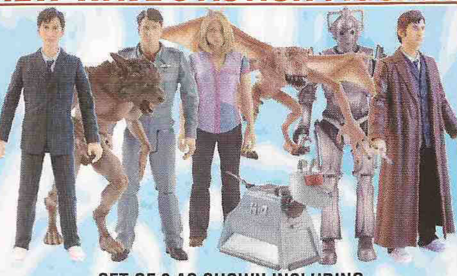

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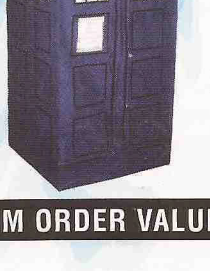

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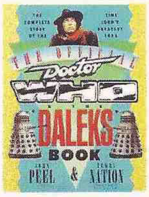

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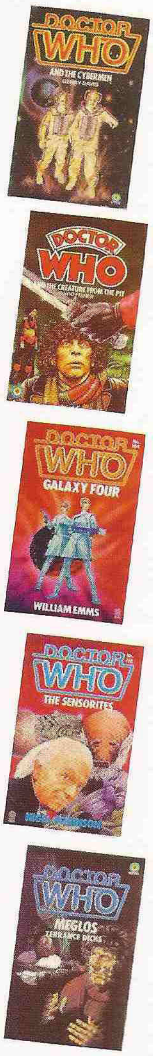

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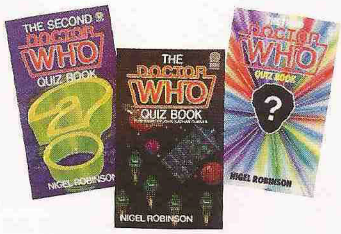

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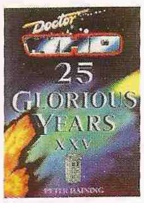

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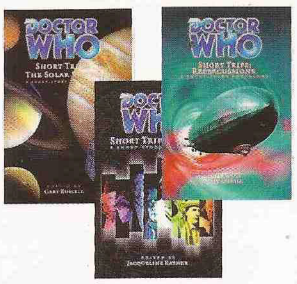

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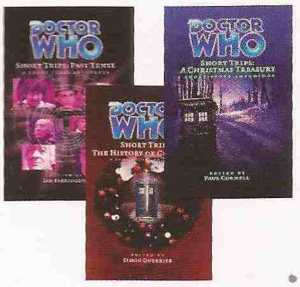

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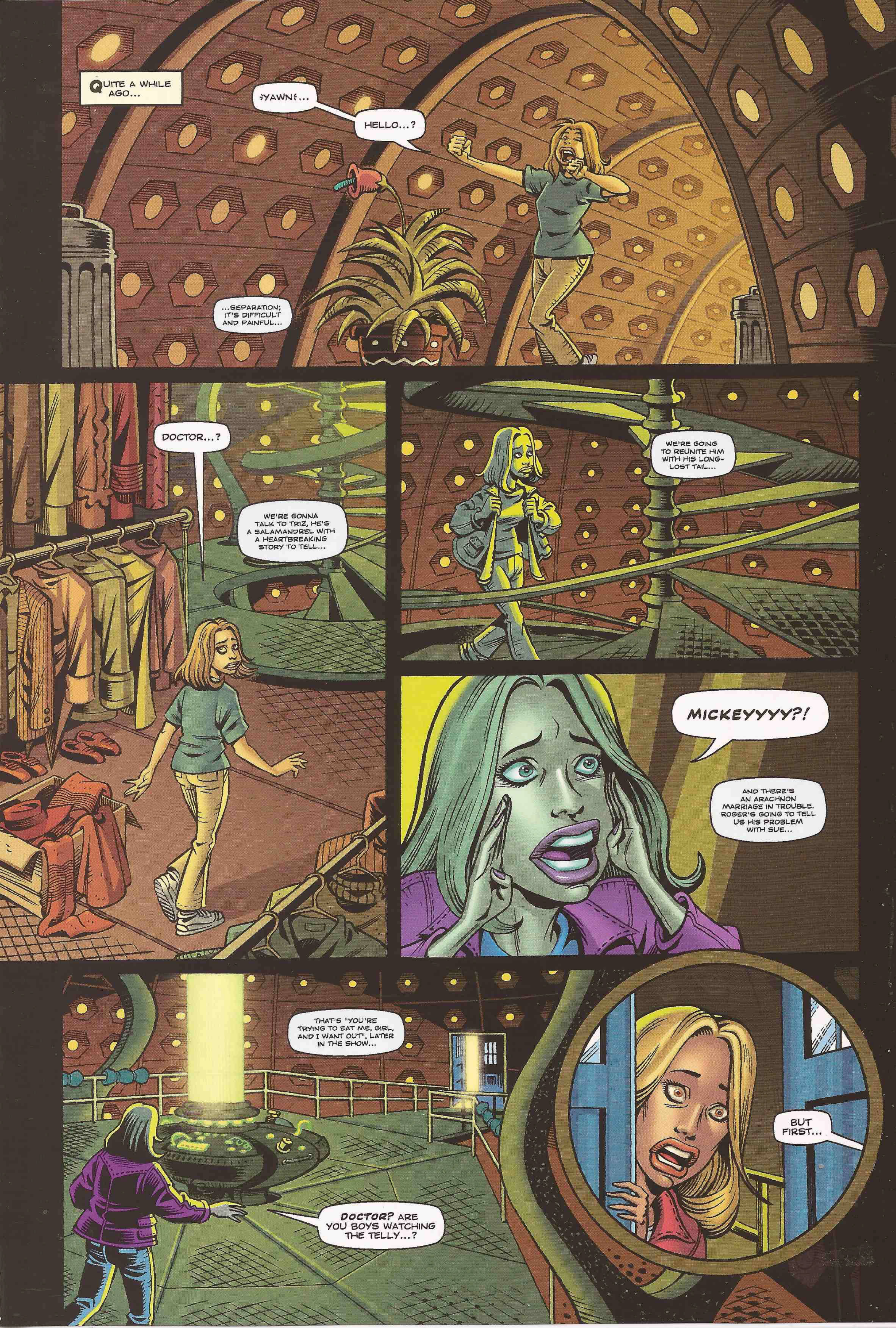
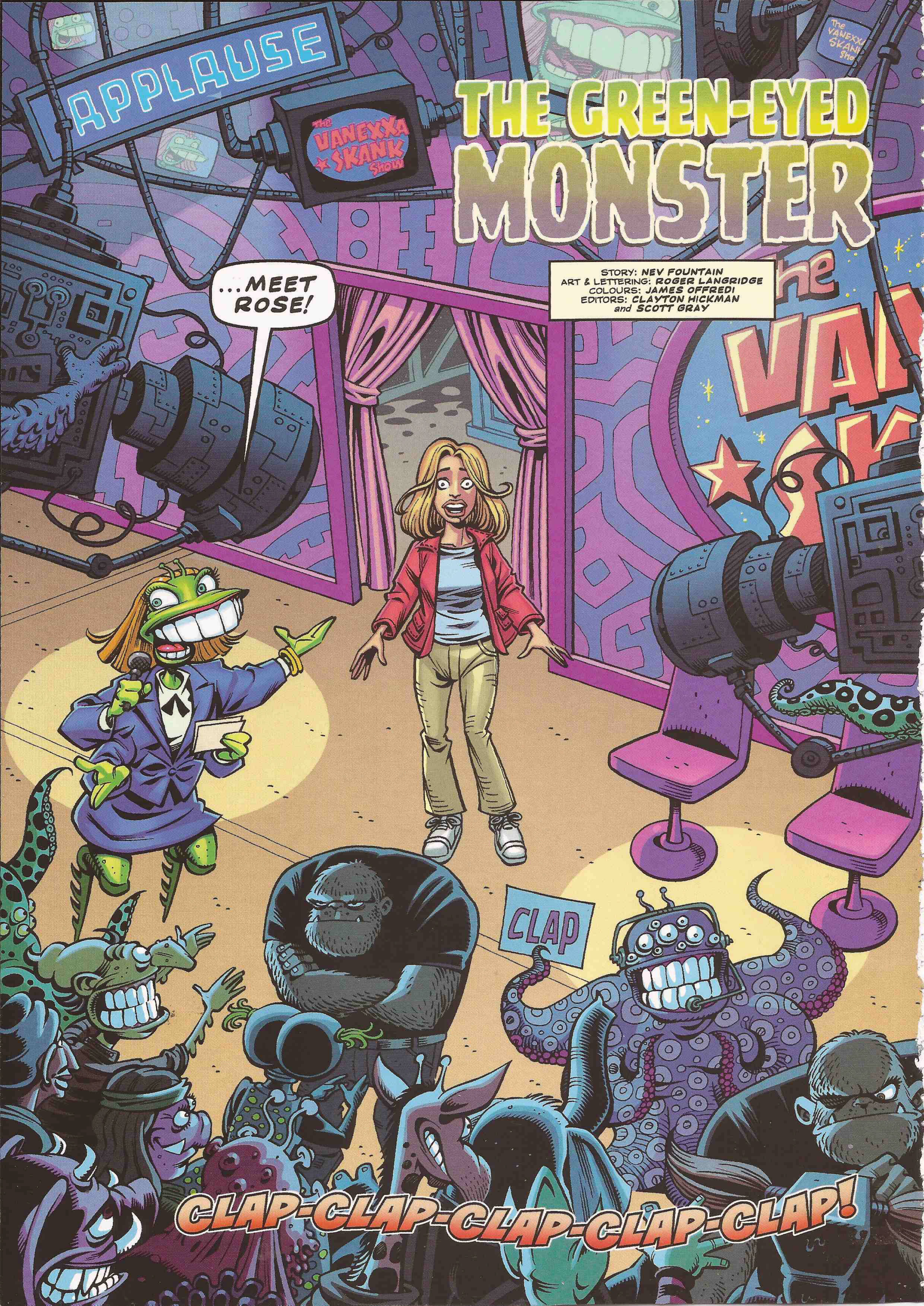
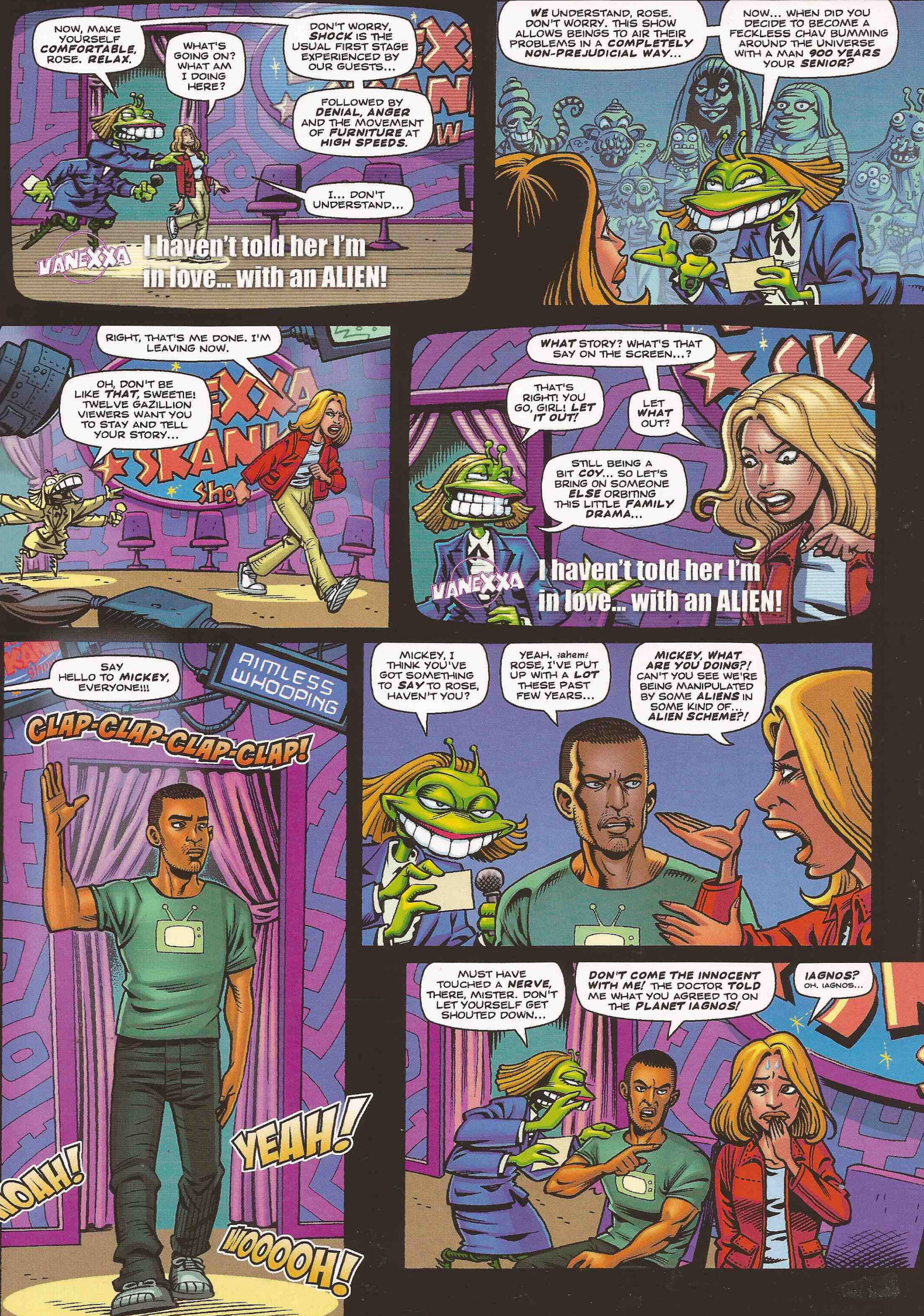
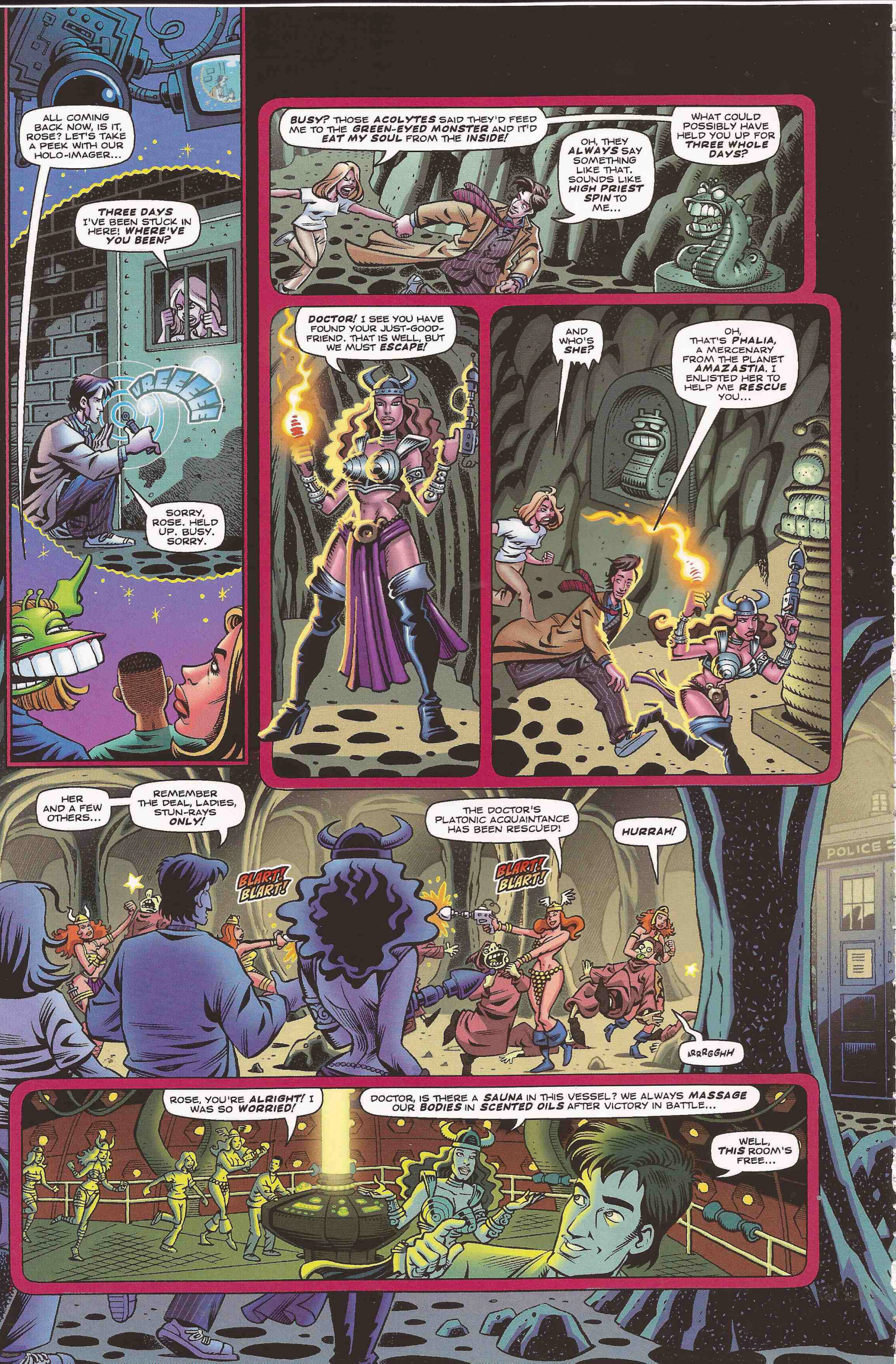

QUITE A WHILE AGO...
YAWN...
HELLO...?
...SEPARATION; IT'S DIFFICULT AND PAINFUL...
DOCTOR...?
WE'RE GONNA TALK TO TRIZ, HE'S A SALAMANDREL WITH A HEARTBREAKING STORY TO TELL...
WE'RE GOING TO REUNITE HIM WITH HIS LONG-LOST TAIL...
MICKEYYYY?!
AND THERE'S AN ARACHNON MARRIAGE IN TROUBLE. ROGER'S GOING TO TELL US HIS PROBLEM WITH SUE...
THAT'S "YOU'RE TRYING TO EAT ME, GIRL, AND I WANT OUT", LATER IN THE SHOW...
DOCTOR? ARE YOU BOYS WATCHING THE TELLY...?
BUT FIRST...

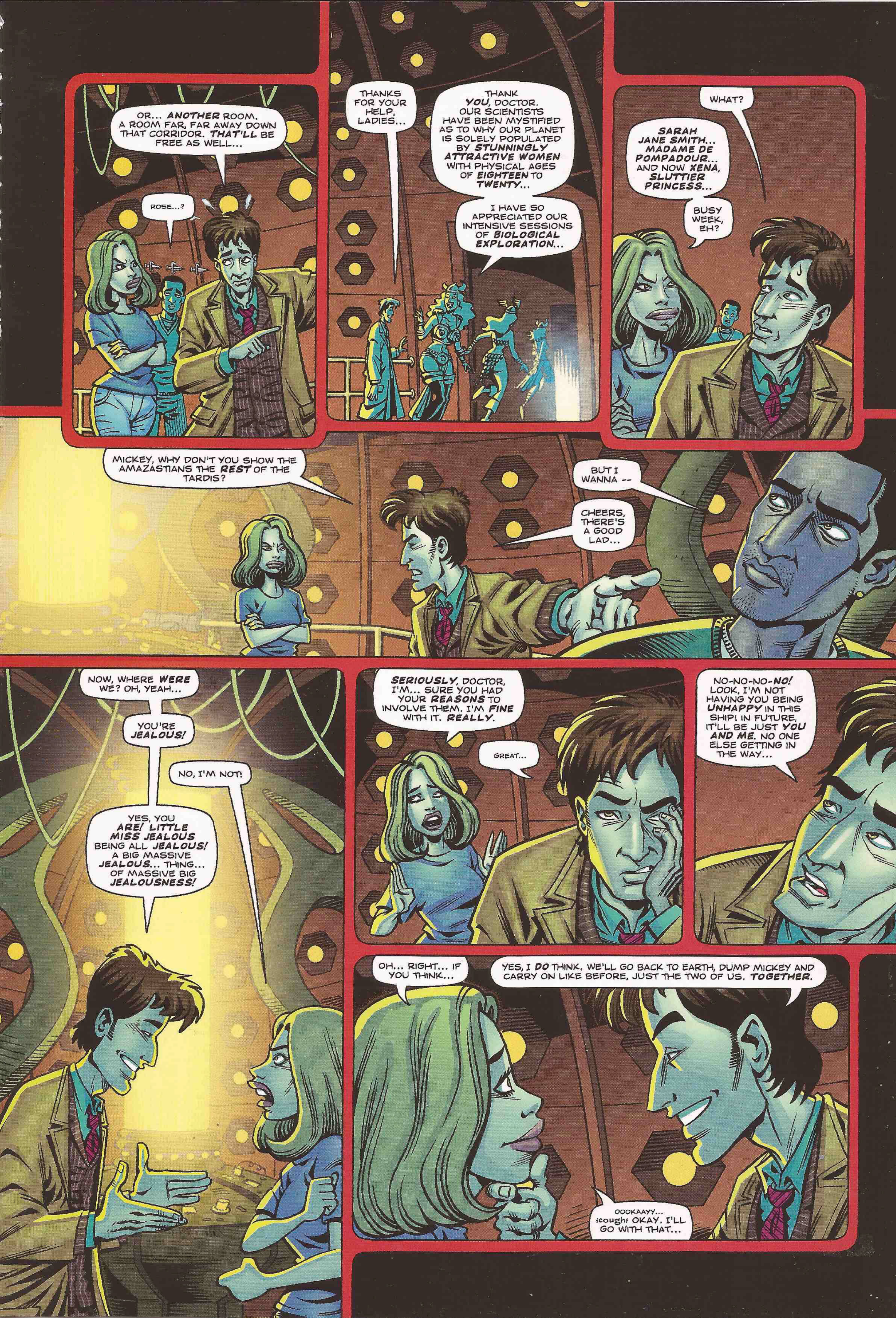
# THE GREEN-EYED MONSTER

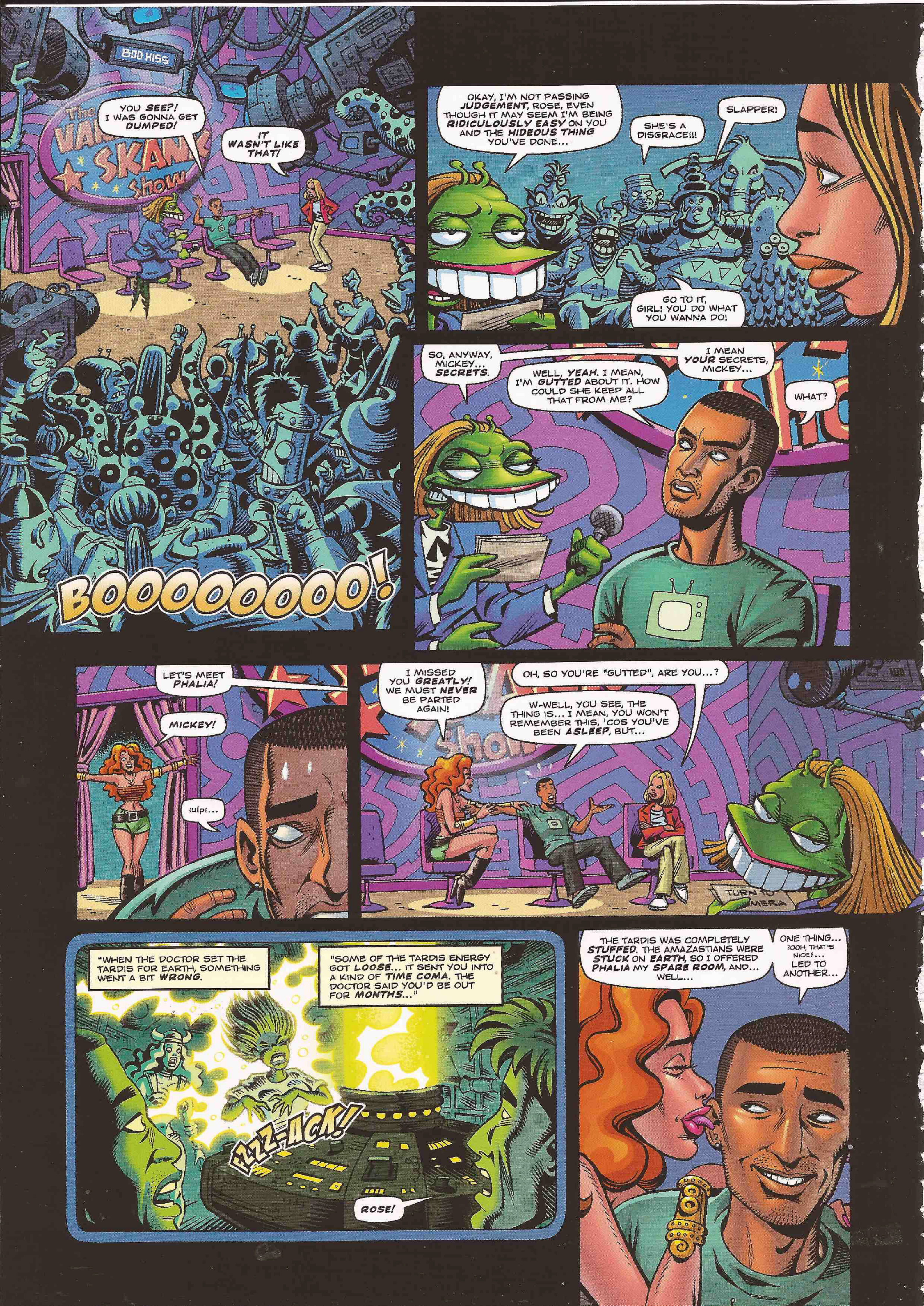
STORY: NEV FOUNTAIN
ART & LETTERING: ROGER LANGRIDGE
COLOURS: JAMES OFFREDI
EDITORS: CLAYTON HICKMAN
and SCOTT GRAY

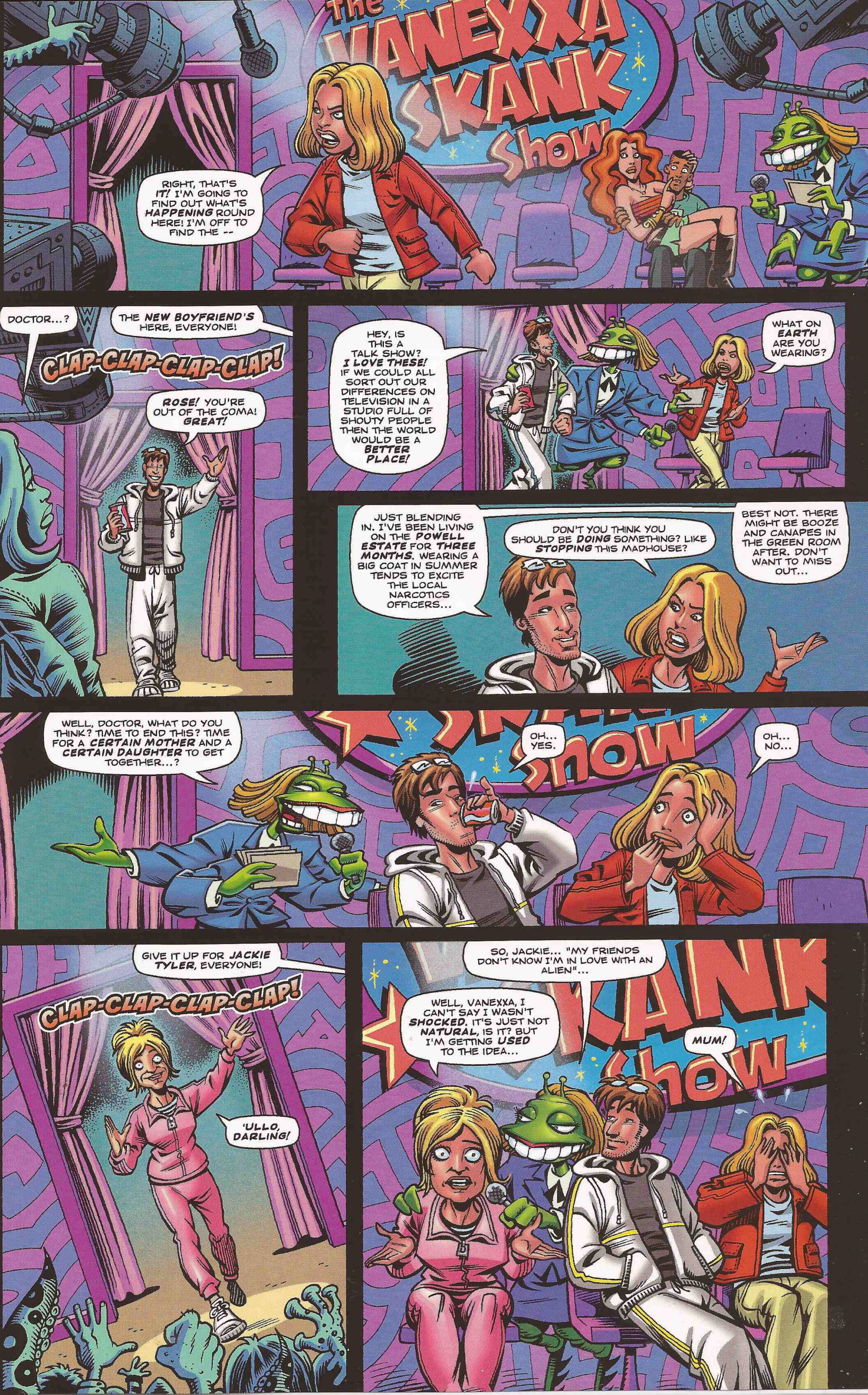

APPLAUSE
The VANEXXA SKANK Show
The VANEXXA SKANK Show
...MEET ROSE!
The VANEXXA SKANK
CLAP
CLAP-CLAP-CLAP-CLAP-CLAP!

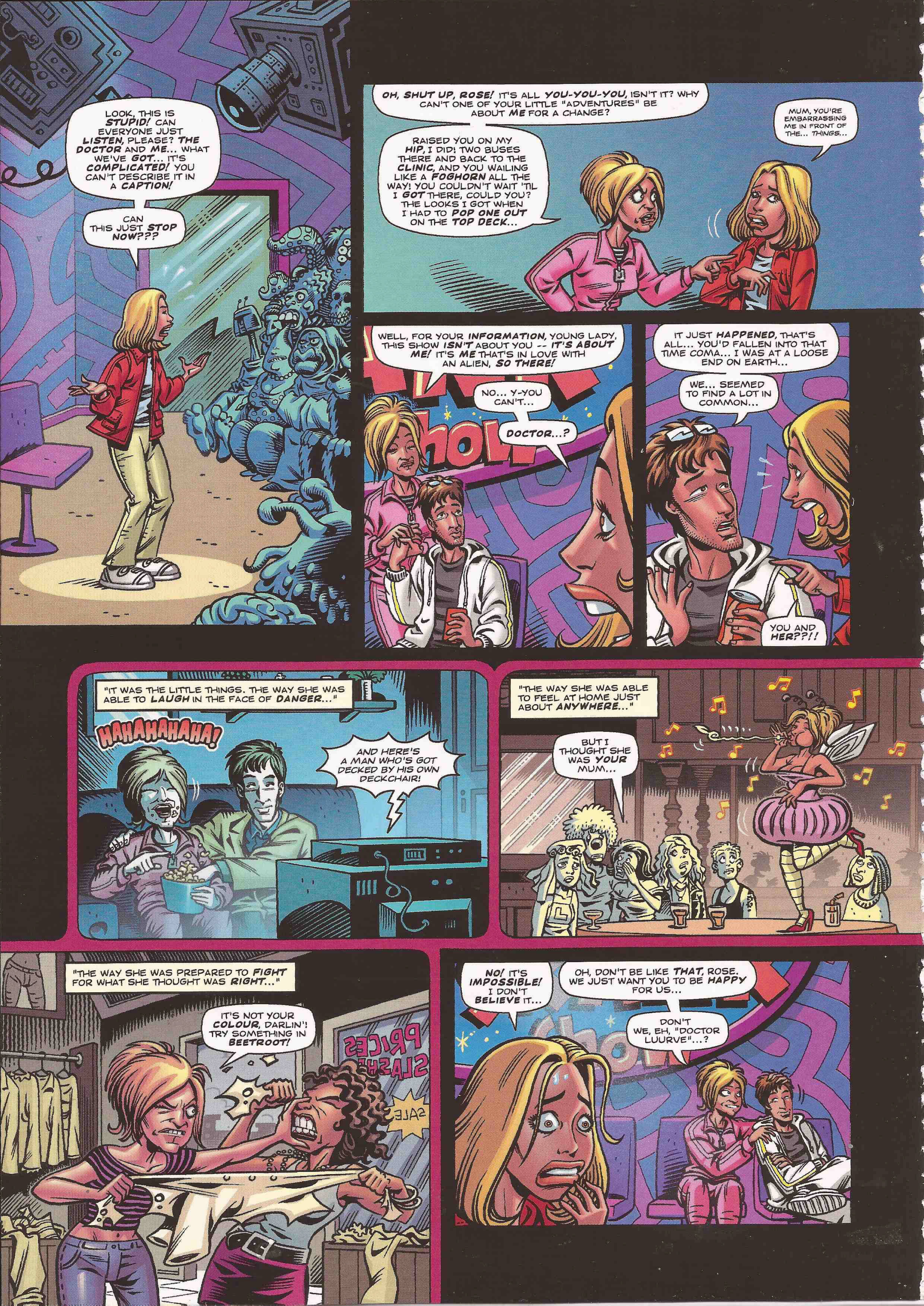

NOW, MAKE YOURSELF COMFORTABLE, ROSE. RELAX.
WHAT'S GOING ON? WHAT AM I DOING HERE?
DON'T WORRY, SHOCK IS THE USUAL FIRST STAGE EXPERIENCED BY OUR GUESTS...
FOLLOWED BY DENIAL, ANGER AND THE MOVEMENT OF FURNITURE AT HIGH SPEEDS.
I... DON'T UNDERSTAND...
VANEXXA
I haven't told her I'm in love... with an ALIEN!
WE UNDERSTAND, ROSE. DON'T WORRY. THIS SHOW ALLOWS BEINGS TO AIR THEIR PROBLEMS IN A COMPLETELY NON-PREJUDICIAL WAY...
NOW... WHEN DID YOU DECIDE TO BECOME A FECKLESS CHAV BUMMING AROUND THE UNIVERSE WITH A MAN 900 YEARS YOUR SENIOR?
RIGHT, THAT'S ME DONE. I'M LEAVING NOW.
OH, DON'T BE LIKE THAT, SWEETIE! TWELVE GAZILLION VIEWERS WANT YOU TO STAY AND TELL YOUR STORY...
WHAT STORY? WHAT'S THAT SAY ON THE SCREEN...?
THAT'S RIGHT! YOU GO, GIRL! LET IT OUT!
LET WHAT OUT?
STILL BEING A BIT COY... SO LET'S BRING ON SOMEONE ELSE ORBITING THIS LITTLE FAMILY DRAMA...
VANEXXA
I haven't told her I'm in love... with an ALIEN!
SAY HELLO TO MICKEY, EVERYONE!!!
AIMLESS WHOOPING
CLAP-CLAP-CLAP-CLAP!
YEAH!
WOAH!
WOOOOH!
MICKEY, I THINK YOU'VE GOT SOMETHING TO SAY TO ROSE, HAVEN'T YOU?
YEAH. ahem! ROSE, I'VE PUT UP WITH A LOT THESE PAST FEW YEARS...
MICKEY, WHAT ARE YOU DOING?! CAN'T YOU SEE WE'RE BEING MANIPULATED BY SOME ALIENS IN SOME KIND OF... ALIEN SCHEME?!
MUST HAVE TOUCHED A NERVE, THERE, MISTER. DON'T LET YOURSELF GET SHOUTED DOWN...
DON'T COME THE INNOCENT WITH ME! THE DOCTOR TOLD ME WHAT YOU AGREED TO ON THE PLANET IAGNOS!
IAGNOS? OH. IAGNOS...

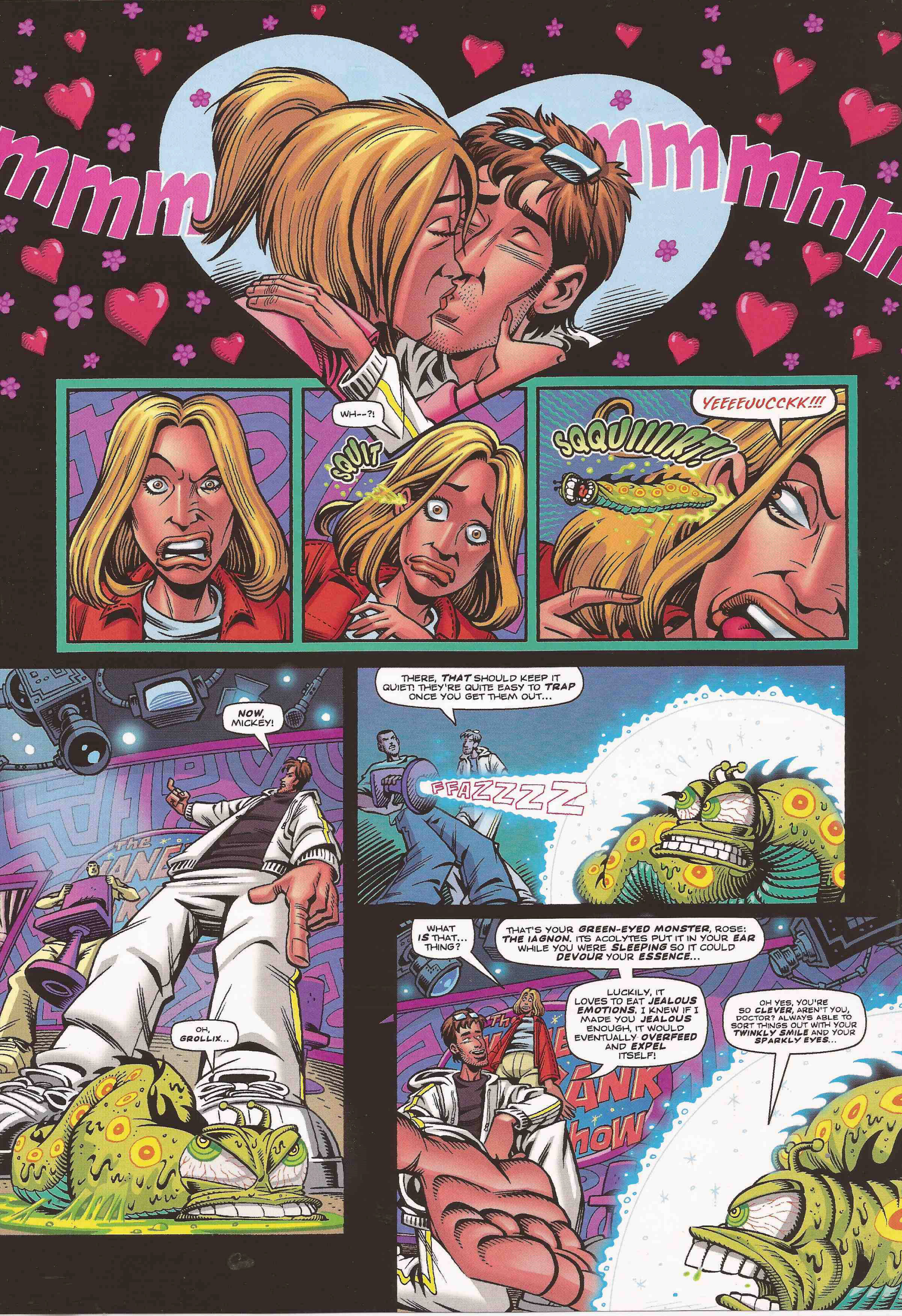

ALL COMING BACK NOW, IS IT, ROSE? LET'S TAKE A PEEK WITH OUR HOLO-IMAGER...
THREE DAYS I'VE BEEN STUCK IN HERE! WHERE'VE YOU BEEN?
VREEEEEE
SORRY, ROSE. HELD UP. BUSY. SORRY.
BUSY? THOSE ACOLYTES SAID THEY'D FEED ME TO THE GREEN-EYED MONSTER AND IT'D EAT MY SOUL FROM THE INSIDE!
OH, THEY ALWAYS SAY SOMETHING LIKE THAT. SOUNDS LIKE HIGH PRIEST SPIN TO ME...
WHAT COULD POSSIBLY HAVE HELD YOU UP FOR THREE WHOLE DAYS?
DOCTOR! I SEE YOU HAVE FOUND YOUR JUST-GOOD-FRIEND. THAT IS WELL, BUT WE MUST ESCAPE!
AND WHO'S SHE?
OH, THAT'S PHALIA, A MERCENARY FROM THE PLANET AMAZASTIA. I ENLISTED HER TO HELP ME RESCUE YOU...
HER AND A FEW OTHERS...
REMEMBER THE DEAL, LADIES, STUN-RAYS ONLY!
BLART! BLART!
THE DOCTOR'S PLATONIC ACQUAINTANCE HAS BEEN RESCUED!
BLART! BLART!
HURRAH!
ARRRGGHH
POLICE
ROSE, YOU'RE ALRIGHT! I WAS SO WORRIED!
DOCTOR, IS THERE A SAUNA IN THIS VESSEL? WE ALWAYS MASSAGE OUR BODIES IN SCENTED OILS AFTER VICTORY IN BATTLE...
WELL, THIS ROOM'S FREE...

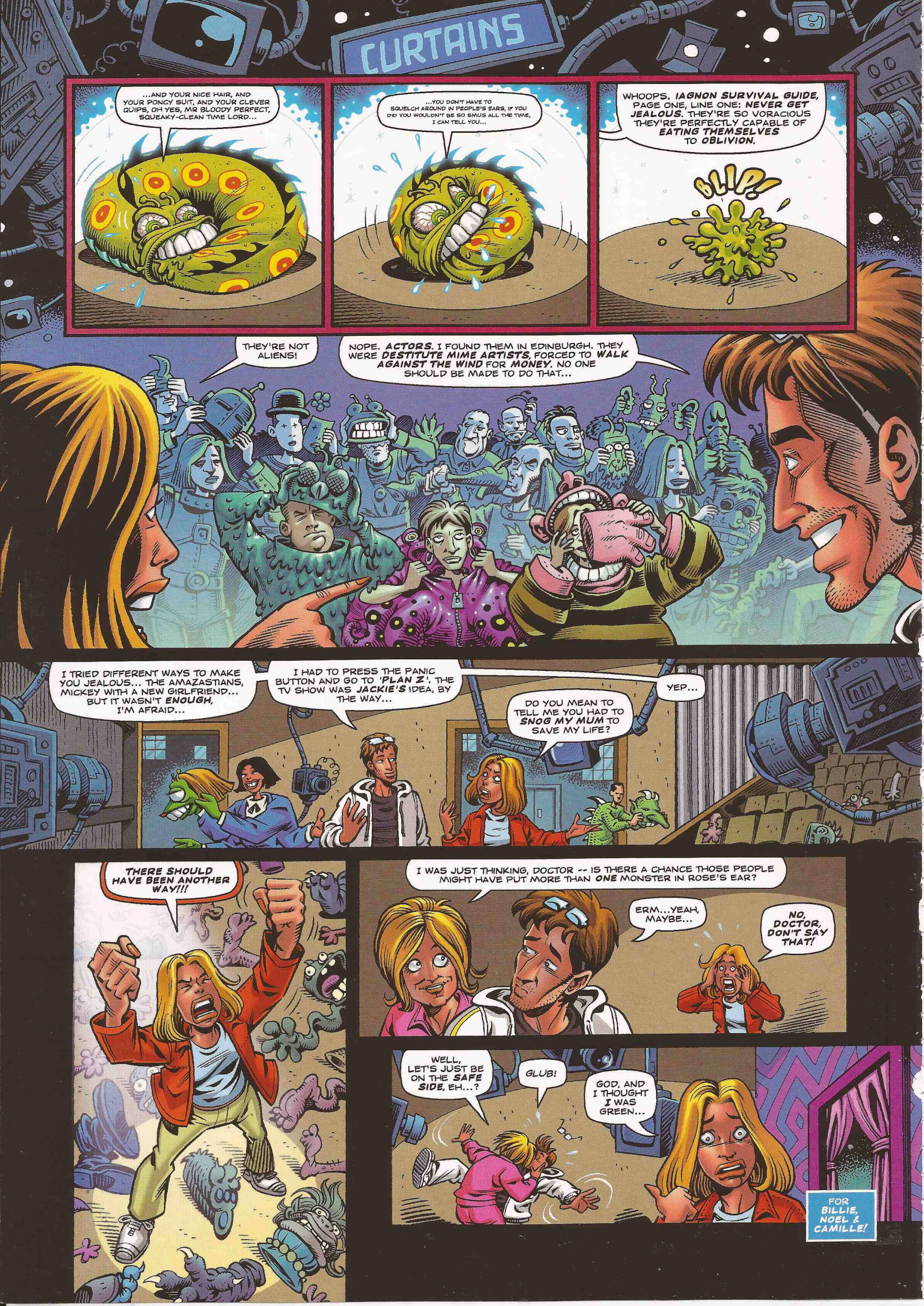

OR... ANOTHER ROOM. A ROOM FAR, FAR AWAY DOWN THAT CORRIDOR. THAT'LL BE FREE AS WELL...
ROSE...?
THANKS FOR YOUR HELP, LADIES...
THANK YOU, DOCTOR. OUR SCIENTISTS HAVE BEEN MYSTIFIED AS TO WHY OUR PLANET IS SOLELY POPULATED BY STUNNINGLY ATTRACTIVE WOMEN WITH PHYSICAL AGES OF EIGHTEEN TO TWENTY...
I HAVE SO APPRECIATED OUR INTENSIVE SESSIONS OF BIOLOGICAL EXPLORATION...
WHAT?
SARAH JANE SMITH... MADAME DE POMPADOUR... AND NOW XENA, SLUTTIER PRINCESS...
BUSY WEEK, EH?
MICKEY, WHY DON'T YOU SHOW THE AMAZASTIANS THE REST OF THE TARDIS?
BUT I WANNA --
CHEERS, THERE'S A GOOD LAD...
NOW, WHERE WERE WE? OH, YEAH...
YOU'RE JEALOUS!
NO, I'M NOT!
YES, YOU ARE! LITTLE MISS JEALOUS BEING ALL JEALOUS! A BIG MASSIVE JEALOUS... THING... OF MASSIVE BIG JEALOUSNESS!
SERIOUSLY, DOCTOR, I'M... SURE YOU HAD YOUR REASONS TO INVOLVE THEM. I'M FINE WITH IT. REALLY.
GREAT...
NO-NO-NO-NO! LOOK, I'M NOT HAVING YOU BEING UNHAPPY IN THIS SHIP! IN FUTURE, IT'LL BE JUST YOU AND ME. NO ONE ELSE GETTING IN THE WAY...
OH... RIGHT... IF YOU THINK...
YES, I DO THINK. WE'LL GO BACK TO EARTH, DUMP MICKEY AND CARRY ON LIKE BEFORE, JUST THE TWO OF US. TOGETHER.
OOOKAAYY... *cough* OKAY. I'LL GO WITH THAT...


BOO HISS
The VANITY SKANK Show
YOU SEE?! I WAS GONNA GET DUMPED!
IT WASN'T LIKE THAT!
BOOOOOOOOO!
OKAY, I'M NOT PASSING JUDGEMENT, ROSE, EVEN THOUGH IT MAY SEEM I'M BEING RIDICULOUSLY EASY ON YOU AND THE HIDEOUS THING YOU'VE DONE...
SHE'S A DISGRACE!!!
SLAPPER!
GO TO IT, GIRL! YOU DO WHAT YOU WANNA DO!
SO, ANYWAY, MICKEY... SECRETS.
WELL, YEAH. I MEAN, I'M GUTTED ABOUT IT. HOW COULD SHE KEEP ALL THAT FROM ME?
I MEAN YOUR SECRETS, MICKEY...
WHAT?
LET'S MEET PHALIA!
MICKEY!
gulp...
I MISSED YOU GREATLY! WE MUST NEVER BE PARTED AGAIN!
OH, SO YOU'RE "GUTTED", ARE YOU...?
W-WELL, YOU SEE, THE THING IS... I MEAN, YOU WON'T REMEMBER THIS, 'COS YOU'VE BEEN ASLEEP, BUT...
TURN TO CAMERA
"WHEN THE DOCTOR SET THE TARDIS FOR EARTH, SOMETHING WENT A BIT WRONG.
"SOME OF THE TARDIS ENERGY GOT LOOSE... IT SENT YOU INTO A KIND OF TIME COMA. THE DOCTOR SAID YOU'D BE OUT FOR MONTHS..."
FZZZ-ACK!
ROSE!
THE TARDIS WAS COMPLETELY STUFFED. THE AMAZASTIANS WERE STUCK ON EARTH, SO I OFFERED PHALIA MY SPARE ROOM, AND... WELL...
ONE THING... OOH, THAT'S NICE... LED TO ANOTHER...


The VANEXXA SKANK Show
RIGHT, THAT'S **IT!** I'M GOING TO FIND OUT WHAT'S **HAPPENING** ROUND HERE! I'M OFF TO FIND THE --
DOCTOR...?
THE **NEW BOYFRIEND'S** HERE, EVERYONE!
CLAP-CLAP-CLAP-CLAP!
**ROSE!** YOU'RE OUT OF THE COMA! **GREAT!**
HEY, IS THIS A TALK SHOW? **I LOVE THESE!** IF WE COULD ALL SORT OUT OUR DIFFERENCES ON TELEVISION IN A STUDIO FULL OF SHOUTY PEOPLE THEN THE WORLD WOULD BE A **BETTER PLACE!**
WHAT ON **EARTH** ARE YOU WEARING?
JUST BLENDING IN. I'VE BEEN LIVING ON THE **POWELL ESTATE** FOR **THREE MONTHS.** WEARING A BIG COAT IN SUMMER TENDS TO EXCITE THE LOCAL NARCOTICS OFFICERS...
DON'T YOU THINK YOU SHOULD BE **DOING** SOMETHING? LIKE **STOPPING** THIS MADHOUSE?
BEST NOT. THERE MIGHT BE BOOZE AND CANAPES IN THE GREEN ROOM AFTER. DON'T WANT TO MISS OUT...
WELL, DOCTOR, WHAT DO YOU THINK? TIME TO END THIS? TIME FOR A **CERTAIN MOTHER** AND A **CERTAIN DAUGHTER** TO GET TOGETHER...?
OH... YES.
OH... NO...
GIVE IT UP FOR **JACKIE TYLER**, EVERYONE!
CLAP-CLAP-CLAP-CLAP!
**'ULLO, DARLING!**
SO, JACKIE... "MY FRIENDS DON'T KNOW I'M IN LOVE WITH AN ALIEN"...
WELL, VANEXXA, I CAN'T SAY I WASN'T **SHOCKED.** IT'S JUST NOT **NATURAL**, IS IT? BUT I'M GETTING **USED** TO THE IDEA...
**MUM!**

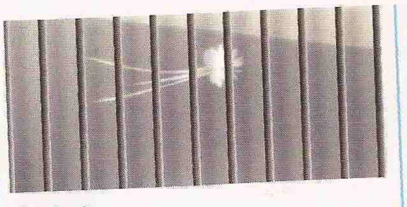

LOOK, THIS IS STUPID! CAN EVERYONE JUST LISTEN, PLEASE? THE DOCTOR AND ME... WHAT WE'VE GOT... IT'S COMPLICATED! YOU CAN'T DESCRIBE IT IN A CAPTION!
CAN THIS JUST STOP NOW???
OH, SHUT UP, ROSE! IT'S ALL YOU-YOU-YOU, ISN'T IT? WHY CAN'T ONE OF YOUR LITTLE "ADVENTURES" BE ABOUT ME FOR A CHANGE?
RAISED YOU ON MY HIP, I DID! TWO BUSES THERE AND BACK TO THE CLINIC, AND YOU WAILING LIKE A FOGHORN ALL THE WAY! YOU COULDN'T WAIT 'TIL I GOT THERE, COULD YOU? THE LOOKS I GOT WHEN I HAD TO POP ONE OUT ON THE TOP DECK...
MUM, YOU'RE EMBARRASSING ME IN FRONT OF THE... THINGS...
WELL, FOR YOUR INFORMATION, YOUNG LADY, THIS SHOW ISN'T ABOUT YOU -- IT'S ABOUT ME! IT'S ME THAT'S IN LOVE WITH AN ALIEN, SO THERE!
NO... Y-YOU CAN'T...
DOCTOR...?
IT JUST HAPPENED, THAT'S ALL... YOU'D FALLEN INTO THAT TIME COMA... I WAS AT A LOOSE END ON EARTH...
WE... SEEMED TO FIND A LOT IN COMMON...
YOU AND HER??!!
"IT WAS THE LITTLE THINGS. THE WAY SHE WAS ABLE TO LAUGH IN THE FACE OF DANGER..."
HAHAHAHAHA!
AND HERE'S A MAN WHO'S GOT DECKED BY HIS OWN DECKCHAIR!
"THE WAY SHE WAS ABLE TO FEEL AT HOME JUST ABOUT ANYWHERE..."
BUT I THOUGHT SHE WAS YOUR MUM...
"THE WAY SHE WAS PREPARED TO FIGHT FOR WHAT SHE THOUGHT WAS RIGHT..."
IT'S NOT YOUR COLOUR, DARLIN'! TRY SOMETHING IN BEETROOT!
PRICES SLASHED
SALE
NO! IT'S IMPOSSIBLE! I DON'T BELIEVE IT...
OH, DON'T BE LIKE THAT, ROSE. WE JUST WANT YOU TO BE HAPPY FOR US...
DON'T WE, EH, "DOCTOR LUURVE"...?


MMMMMMMMMMMM
WH--?!
SQUIT
SQQUIIIIRT!
YEEEEUUCCKK!!!
NOW, MICKEY!
THE
OH, GROLLIX...
THERE, THAT SHOULD KEEP IT QUIET! THEY'RE QUITE EASY TO TRAP ONCE YOU GET THEM OUT...
FFAZZZZZ
WHAT IS THAT... THING?
THAT'S YOUR GREEN-EYED MONSTER, ROSE: THE IAGNON. ITS ACOLYTES PUT IT IN YOUR EAR WHILE YOU WERE SLEEPING SO IT COULD DEVOUR YOUR ESSENCE...
LUCKILY, IT LOVES TO EAT JEALOUS EMOTIONS. I KNEW IF I MADE YOU JEALOUS ENOUGH, IT WOULD EVENTUALLY OVERFEED AND EXPEL ITSELF!
OH YES, YOU'RE SO CLEVER, AREN'T YOU, DOCTOR? ALWAYS ABLE TO SORT THINGS OUT WITH YOUR TWINKLY SMILE AND YOUR SPARKLY EYES...
ANK
show


CURTAINS
...AND YOUR NICE HAIR, AND YOUR PONCY SUIT, AND YOUR CLEVER QUIPS, OH YES, MR BLOODY PERFECT, SQUEAKY-CLEAN TIME LORD...
...YOU DON'T HAVE TO SQUELCH AROUND IN PEOPLE'S EARS, IF YOU DID YOU WOULDN'T BE SO SMUG ALL THE TIME, I CAN TELL YOU...
WHOOPS. IAGNON SURVIVAL GUIDE, PAGE ONE, LINE ONE: NEVER GET JEALOUS. THEY'RE SO VORACIOUS THEY'RE PERFECTLY CAPABLE OF EATING THEMSELVES TO OBLIVION.
BLIP!
THEY'RE NOT ALIENS!
NOPE. ACTORS. I FOUND THEM IN EDINBURGH. THEY WERE DESTITUTE MIME ARTISTS, FORCED TO WALK AGAINST THE WIND FOR MONEY. NO ONE SHOULD BE MADE TO DO THAT...
I TRIED DIFFERENT WAYS TO MAKE YOU JEALOUS... THE AMAZASTIANS, MICKEY WITH A NEW GIRLFRIEND... BUT IT WASN'T ENOUGH, I'M AFRAID...
I HAD TO PRESS THE PANIC BUTTON AND GO TO 'PLAN Z'. THE TV SHOW WAS JACKIE'S IDEA, BY THE WAY...
DO YOU MEAN TO TELL ME YOU HAD TO SNOG MY MUM TO SAVE MY LIFE?
YEP...
THERE SHOULD HAVE BEEN ANOTHER WAY!!!
I WAS JUST THINKING, DOCTOR -- IS THERE A CHANCE THOSE PEOPLE MIGHT HAVE PUT MORE THAN ONE MONSTER IN ROSE'S EAR?
ERM...YEAH, MAYBE...
NO, DOCTOR, DON'T SAY THAT!
WELL, LET'S JUST BE ON THE SAFE SIDE, EH...?
GLUB!
GOD, AND I THOUGHT I WAS GREEN...
FOR BILLIE, NOEL & CAMILLE!

Fans rejoice:
*Delta and the Bannermen* Telesnaps found in basement of Highgate Mosque

see **Hang On A Sec...** p44



Opinion:
"I love Chloe Webber!"

see **Stratford Stalker Apprehended** p80

*Torchwood* latest:
Young Mr Torchwood In Surprise Inspection Shock

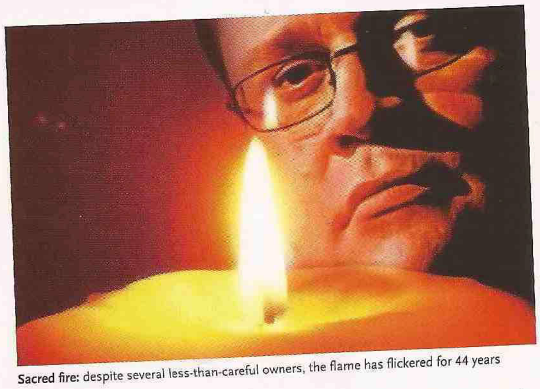
see **You've All Done Very Well** p93

# space-timetelegraph

christmas special 06

Compiled by **Sorvad**

## Panic as flame of *Dr Who* goes out



**Sacred fire:** despite several less-than-careful owners, the flame has flickered for 44 years

THE FLAME OF *Dr Who* – lit carefully with a Swan Vesta by Alice Frick in 1962, and nurtured through the years by a succession of flame-keepers including JNT, Gary Russell and Justin Richards, all applauded by fans for 'keeping the flame alive' – went out yesterday.

"The flame of *Dr Who* was burning just fine when I arrived to start work at BBC Wales in the morning," showrunner Russell T Davies told *Space-Time Telegraph*. "I always like to check it's still going strong. But at half past one, Helen Raynor went downstairs to the canteen – unfortunately, she'd left her office window open, and the door slammed shut. Imagine her horror when she returned with her sandwich to find the flame had blown out! Her blood-curdling scream echoed throughout the building."

Fortunately help for the flame was soon at hand. "Naoko Mori happened to be in the next room, picking up scripts," says Davies, "and quick as a flash she dipped a page in the flame of *Torchwood* and raced in to relight the flame of *Dr Who*, taper-style. To avoid any further accidents, we're moving the flame to a place where it won't be disturbed by anybody moving, breathing or doing anything at all: the offices of *The Sharon Osbourne Show*."

**Jackie Tyler:** various branding confusions

## Choc horror!

JACKIE TYLER HAS spoken exclusively to our parallel universe correspondent about settling down on an Earth so similar – yet so different – to our own. "Well, it's all right, I s'pose," she grumbled yesterday. "Only their Mars Bars are called Twix, their Rolos are called Polos, and their Snickers are called Microsoft. Plus, Argos is like a proper shop – but in Sainsbury's you have to use a catalogue and go to a collection point, which is a right pain if you've only popped in for one orange. Plus France and Scotland are the wrong way round."

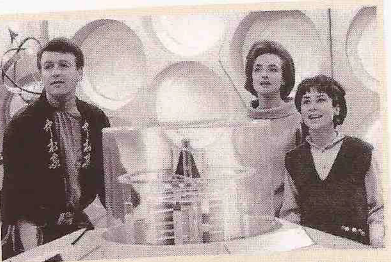
## 'I am Dr's deadliest enemy'
### – sex gas monster speaks out!

**Sex gas monster:** outraged over BBC ban

THE SEX GAS monster from TV's *Torchwood* has given an exclusive interview to *Space-Time Telegraph*, revealing a surprising history. "People may think my appearance in *Torchwood* was the first time I've menaced the *Dr Who* universe," it told us. "In fact, I've been popping in and out of the Doctor's life for years. But BBC bosses decreed that none of those adventures could be shown in a tea-time family slot. It's an outrage! I mean, how many pages did the Daleks get in *Monsters and Villains*? Well, I've fought the Doctor more times than they have, I'm his top deadliest enemy, so there."

The cloudy beast continued with details of his previous non-televised escapades with the Doctor and co. "The viewing public have missed some great adventures. Like when I possessed Dodo back in 1966 and leapt on the First Doctor. He fought me off with his stick. And that's why the viewers never saw how Liz Shaw left the series – after *Inferno*, I flowed into her and she ended up humping Bessie. The Doc then banished my gaseous form, but poor Liz had to leave UNIT out of sheer embarrassment. And you really should have seen Mel's first encounter with the Sixth Doctor in a Pease Pottage nightspot. Let's just say I had those spats off double-quick, and leave it at that..."

### Spot the Bill



Can **you** find TV's first Dr Who, William Hartnell, in this picture? Mark where you think he is with a cross.

*Last week's answer:* Patrick Troughton was in the foam.

## Old Adventures

A PARALLEL UNIVERSE copy of *Dr Who Adventures* comic from 1964 has tumbled through the Tunbridge Wells rift and into the offices of *Space-Time Telegraph*. Features include a look-ahead to the days of the Tenth Doctor entitled 'Golly! This chap looks rather young!', a scary cut-out mask of Robespierre, and a free black-and-white sticker of Barbara – 'simply apply a dab of glue and it can go anywhere – your satchel, Mother's box of polio vaccine, perhaps even on your orthopaedic boot!'

## Inside

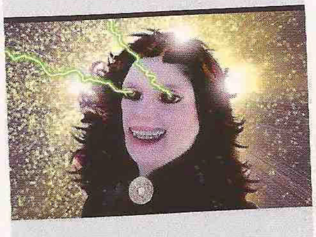
**Media**

### *Robin Hood* recommissioned

**War**

### Gallifrey 'safe'

TV'S DR WHO sighed with relief today when it was confirmed that Gallifrey had *not* in fact been destroyed in the Time War. The confusion arose when he heard that a society comprised of people totally out of touch with the universe, hunched mumbling over screens conducting futile debates of no concern to anybody else had been vaporised by the Daleks. This was, in fact, internet forum Outpost Gallifrey.



**Television**

### Nyssa to return

FOLLOWING THE possible success of the CGI K9 spin-off – which doubtless could probably actually be made, perhaps – comes news that Jetix have optioned the rights for another classic *Dr Who* character for *The New Nyssa of Traken Adventures*. The fully-CGI Nyssa will spit fire, fly, and fight aliens with her extendable twizzling legs and new metallic ears. Production could possibly begin any moment now.

**Late news**

### Malus come

# UNDER THE TREE

**DAVID J HOWE** REVIEWS THE LATEST TOYS, JUST IN TIME FOR CHRISTMAS...

*As well as the overall bed-wettingly good range from Character Options, there have been a whole TARDISful of other toys, gadgets, clothing, jigsaws, bags, stationery and other bits and pieces available over the course of the year. To list them all would take a whole issue, but here are a few to consider as stocking-fillers...*

## SHAKER MAKER

Flair £9.99

Shaker maker
DOCTOR WHO

A real blast from the past. The set comes with two moulds which allow you to make a miniature Dalek or a TARDIS. But before you can get there, you have to snip open packets of powder and mix them with water to make a gloop to fill the moulds with. This is where the 'shaker' part comes in, as you shake the powder and water to mix it together and then, assuming it doesn't fly all over the room while mixing, leave it in the moulds to set. Once set, it comes out as a wobbly jelly-like creation which you then leave to dry overnight (or even longer) until you have a slightly shrunken version of the model to paint and adorn with stickers (both are supplied). The only downside to this great toy is that you only get two packs of powder with it – so you can only make one of each model, and if it all goes horribly wrong (trapped air bubbles defacing the surface of the model, or some sort of horrendous mixing accident), then you're stuffed. It would have been nice to have seen four or five packs included to cover this eventuality, but at least you can buy additional refill packs at £4.99 for five.

▮▮▮▮

## SONIC SCREWDRIVER LED TORCH

Flair £9.99

This is a great idea, but unfortunately the manufacturers decided to make the screwdriver at about two thirds of its actual size, so it's tiny and more than a little naff as a result. The Character Options screwdriver is now just about perfect (the initial problems of colour and texture having been resolved) but this is a very poor relation. At least it comes with batteries included and works straight from the pack. The blue light is quite bright, but the thing is plastic and lightweight and seems very cheap and insubstantial.

▮▮

## CYBERMAN VOICE CHANGER HELMET

Character Options | £29.99

Why oh why didn't they have things like this when I was a kid? This has to be one of the best toys ever to have the *Doctor Who* logo plastered all over it. It's basically a Cyberman head. And a blooming great one at that. The finish is all smooth and metallic and flawless in that perfect Cyber-way, and the toy would make a brilliant display piece in its own right. Once you remove it from the packing – and for once there are no fiddly little wire ties, sticky tape and plastic lugs to negotiate, the helmet simply slips out with no problems at all – and pop it on your head, it takes on a life of its own. In a stroke of genius, Character Options has made it big enough – unless you have a particularly large bonce – to fit adults as well as children, and so everyone in the family can be upgraded.

There are three small buttons to one side of the mouth, which control the sounds. One will emit the Cyber-electro-death-grip noise – great for attack mode. Another makes the helmet say one of a number of pre-programmed phrases. But the third activates a small microphone inside, so that when you speak, your voice comes out all Cybernised and the mouth glows electric blue. There's also a little switch inside which apparently changes the modulation of the voice – however I could find no real difference between the three settings.

Visibility is slightly tricky when wearing it – despite the fact that the eye holes are fairly large and covered with clear Perspex – and so I really wouldn't recommend trying to drive or work machinery when wearing it... or even attempt a flight of stairs.

This toy looks so good that kids just adore it. There is always a crowd clustered around the helmets in the shops and I can imagine many parents waking up on Christmas morning to find that their offspring have been unexpectedly upgraded in the night to buzzing, stalking Cybermen. And if you think arguments might ensue, there's always the option of purchasing a Cyber Controller helmet too – although the rather plasticky-looking brain on display makes that one ever-so-slightly less cool.

I really cannot praise this toy enough. In fact, to call it a toy is almost demeaning, it's been created with such love and care and attention to detail. It is beautifully made, robust and the sounds are the icing on the cake. Experts are already predicting that this will be the number one must-have toy for this Christmas and I can totally believe it. Get 'em before they're deleted!

**CHRISTMAS RATEOMETER:** ▮▮▮▮▮

## REMOTE CONTROL 14" K9

Character Options | £39.99

AFFIRMATIVE MASTER!
1/4 Scale!
TRY ME!
FEATURING
RADIO CONTROLLED K-9
DOCTOR·WHO

Measuring a massive 14 inches from tail to nose (a quarter the scale of the real thing), this toy is a fan's dream – a K9 of your very own. As with all the Character Options toys, the attention to detail is impressive. He has flashing buttons on his back, collar and tag, waggling ears, a glowing 'eye' light... even his blaster moves in and out. Wow.

The only problem is getting him out of the box! Boy, do they pack these things well. K9 has a plethora of ties and even a chunky screw holding him in place. This is one dog which will *never* get back in his kennel.

Once released though, household pets won't know what's hit them. After last year's awesome remote control Dalek, this creation will send them screeching from the room. But there's more. This K9 moves well, manoeuvring around chairs and parents with ease (unfortunately the curse of the carpet will cause him to stall, so he's probably ideally placed on a smooth surface). He also talks! Buttons on the hand-held control make him say one of seven of pre-set phrases, all of which come loud and clear from the unit in John Leeson's familiar tones.

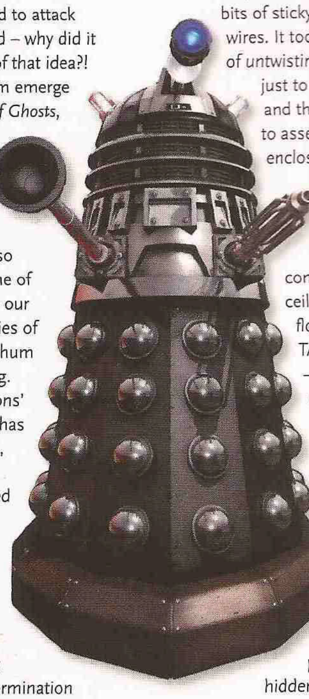
If he happens to need some servicing, then there's a panel which comes off his side revealing all the (fake) internal gubbins. K9 also comes in one of two frequencies, so as long as you get a different one to your Dalek, then K9 versus Dalek battles can commence. Shooty dogs have never been so fun! And he's fully house-trained, so there are no piles of ball bearings to clear up afterwards.

**CHRISTMAS RATEOMETER:** ▮▮▮▮

## REMOTE CONTROL 12" BLACK DALEK

Character Options | £39.99

With the 12-inch remote controlled gold Dalek being *the* must-have toy for last Christmas, it's no real surprise to see this gorgeous jet-black variant released this year. As with the original model, it's an incredible toy. The styling is sleek, the gun and plunger arm are articulated, and the centre section can be manually spun around to attack enemies coming from behind – why did it take them 40 years to think of that idea?!

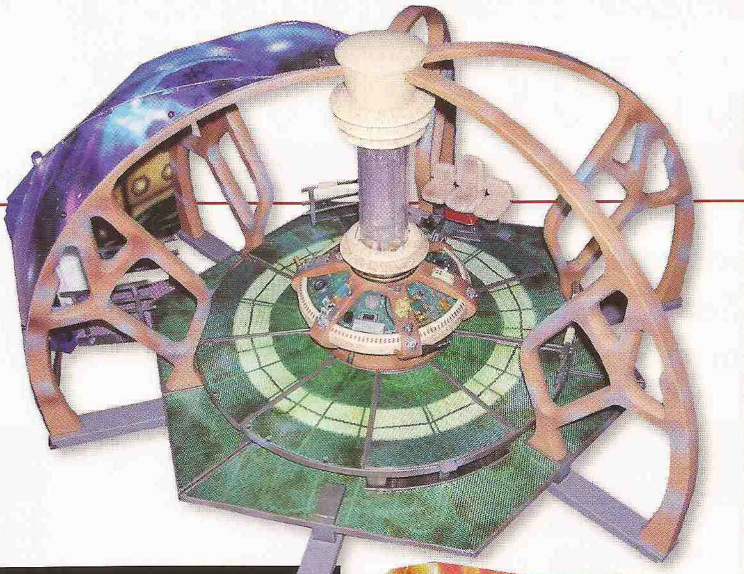


Ever since we first saw him emerge from the void ship in *Army of Ghosts*, people have wanted their very own Dalek Sec – and this toy doesn't disappoint. As with all the remote control toys, it comes in two frequencies so you can battle Sec against one of his bronze acolytes; certainly our house has been full of the cries of 'Exterminate' and the gentle hum of wheels on wooden flooring.

Typical of Character Options' attention to detail, the voice has been changed for this model, being a slightly lower, more grating version – still supplied by TV's voice of the Daleks, Nicholas Briggs – and the phrases are in line with the seniority of Dalek Sec with statements like: 'No other warning will be given!' and 'Multiple spectrum scanning now engaged!'; even the extermination sound effect has been slightly enhanced. In a nice touch of detail, the model has the little 'Dalek Sec' marker under the eyestalk.

With several other neat variants now available (there's an Assault Dalek with a flamethrower arm and an Imperial Guard with a black dome, bronze livery and a gun-like appendage instead of the plunger arm), you can now watch a whole army of Daleks advancing across the floor, all controlled by a single remote, bellowing 'Exterminate!' at the tops of their tinny voices. Fanboy dreams can come true...

**CHRISTMAS RATEOMETER:** ▮▮▮▮▮



## TARDIS PLAYSET

Character Options | £39.99

On televison, the TARDIS is blessed with an impressive organic control room which looks somehow grown and ancient, while maintaining a futuristic flair. Astonishingly, this toy manages to capture that same feeling of awe. It's virtually a work of art!

The box it comes in is large and heavy, and immediately you start to wonder at the convoluted brains of the engineers who work out how to pack everything inside. The set contains an incredible array of pieces, all held in different parts of the box with a million bits of sticky tape and little twisted wires. It took me at least half an hour of untwisting and bleeding fingers just to unpack all the pieces, and then another 30 minutes to assemble it following the enclosed instruction sheet. But it's worth every second.

The attention to detail is spectacular, from the amazing console itself to the curving ceiling struts, the removable floor panels, and the TARDIS door entranceway – there's even a hat stand and a set of tiny hammers! When the console is switched on, you hear all the TARDIS sounds, from 'take off' to 'in flight' to various bleeps and whooshes activated when disguised buttons on the console are discovered and pressed. There's a little hidden hatch on the console which opens for repairs to be carried out (or for Rose to get another dose of vortex power if she fancies another snog with the Doctor). The column also glows a superb eerie green (using it in the dark gives the best effect), and when the clear perspex tubes start moving and meshing together as that strange wheezing groaning sound announces that the ship is taking off, my heart warms with pleasure. Unfortunately, the cardboard back walls only cover a small part of the playset, but that's a minor gripe with what is an incredible toy.

**CHRISTMAS RATEOMETER:** ▮▮▮▮▮

THE DOCTOR
CYBER LEADER
DOCTOR·WHO
DOCTOR·WHO

## 12" DOCTOR & CYBERMAN FIGURES

Character Options | £39.99

The first of these larger dolls is David Tennant as the Doctor. The likeness is pretty good, although he has a sort of semi-shocked expression almost as though someone has just pinched his bum! The hands are in nice gripping poses and the doll comes with an in-scale sonic screwdriver so he has something to actually grip. The quality of the costume is excellent right down to his white plimsolls, but the problem is that these togs are covering a seemingly standard 'Action Man' body, with massive pecs. Now even Mr Tennant has admitted that he's a touch on the skinny side, so this figure's more-than-ample chest contrives to spoil the illusion somewhat!

But what use is a Doctor without a foe to grapple with... enter the Cyberman. The head looks a little narrow compared to the real thing, giving them a slightly gaunt appearance.The armour is moulded from tough grey plastic and looks very genuine and is fitted over a cloth bodysuit which emulates the plastic and rubber tubing of the actual costume. This lets the figure down somewhat, as it looks a little cheap. Articulation is okay but could be miles better. The pack claims 14 points of articulation, but even this isn't enough for proper poseability. The figure is a little stiff and cannot bend at the legs more than about 15 degrees in either direction, so there's no chance whatsoever of sitting him down or posing him in anything other than 'standing there looking gormless' mode. However the head turns and the arms are flexible in an up-and-down sort-of-way. It's a shame that the jointing could not have been better as it reduces the playability of the toy considerably.

**CHRISTMAS RATEOMETER:** ▮▮▮

## 5" ACTION FIGURES

Character Options £6.99 each

To journey in your TARDIS playset, Character Options has produced a great range of figures. Of course there's the Doctor, and you can have an Eccleston model or the Tennant version in Eccleston's outfit (both in a 'Regeneration' pack available in some specialist shops), or there's Tennant in his long coat, or Tennant in his pinstripe suit. Some of these come with a mini-sonic screwdriver as well. By his side there's Rose Tyler. Unfortunately, the first version of Rose was poorly modelled, but now there's a new version in her outfit from *New Earth* which is much better, but for some reason she doesn't have movement at her elbows and wrists, which makes her seem a little zombified.

Along with the Rose figure, you get a lovely K9 toy, well made and incredibly accurate. If you'd prefer a small radio controlled version to zip around, then that's also available along with a Doctor figure. Finally, there's a nice, rugged Captain Jack figure, in his outfit from *The Empty Child*, complete with blaster.

So much for the good guys, what about the baddies? Lining up there's the fabulous bone-masked Sycorax Leader, who comes with staff and whip, ready to reduce someone to a pile of bones, and also Lady Cassandra who comes on her own or with her tattooed servant Chip (who, like Rose, lacks articulation in his elbows and wrists). There's also the Moxx of Balhoon on his travel disk thing, and like Cassandra he comes with some robot spiders. There's also a Slitheen figure with a lovely snarling mouth and big arms and claws; the impressive Werewolf from *Tooth and Claw* which towers over everyone else; some slightly static-looking Krillitaines (in pink or grey); and, of course, the teribble Cybermen!

The Cybermen are far and away the best so far. The figure is articulated in all the right places, can be posed in many ways (though he can't quite sit down without popping his pelvic joints out). From Toys R Us, you can get a brilliant Cyber Controller (with brain revealed) in the same scale, and available from Argos is a Dalek Battle Pack in which you'll find a black-handled Cyber Leader whose chest-mounted Cybus logo pops off to reveal the emotion inhibitor within. He also comes with one of Mrs Moore's patented electro-bombs so there is a handy way to defeat them! There is even a special Cyber-set available containing two Cybermen and the Cyber Controller along with his mobile throne.

Poseable Action Figure Set
ROSE & K-9
DOCTOR·WHO

▮▮▮▮

# DOCTOR·WHO MAGAZINE 2006

You've been voting in your thousands, and now it's finally time to reveal your favourites of Series Two. **Tom Spilsbury** announces the winners, and sifts through the forms to present your comments...

RESULTS COMPILED BY **PETER GRIFFITHS** AND **TOM SPILSBURY**

## BEST STORY

| Rank | Story | Average/10 |
|---|---|---|
| 1 | Army of Ghosts/Doomsday | 9.136 |
| 2 | The Impossible Planet/The Satan Pit | 8.561 |
| 3 | School Reunion | 8.375 |
| 4 | The Girl in the Fireplace | 8.174 |
| 5 | Rise of the Cybermen/The Age of Steel | 8.131 |
| 6 | Tooth and Claw | 7.870 |
| 7 | The Idiot's Lantern | 6.847 |
| 8 | New Earth | 6.434 |
| 9 | Love & Monsters | 6.135 |
| 10 | Fear Her | 6.096 |

"I'll have to saw this award into pieces, with glittering shards for Terry Nation, who invented the Daleks, and Kit Pedler and Gerry Davis, the men behind the Cybermen. All I did was turn up the heat! But I think the whole story really belongs to David and Billie's performances on that beach – thank you, both!"
**RUSSELL T DAVIES** Writer *Army of Ghosts/Doomsday*

The two-part finale *Army of Ghosts* and *Doomsday* was always way out in the lead in this category; with an even higher score than last year's poll-winner, *The Empty Child/The Doctor Dances* – which itself beat every story in **DWM**'s 'all-time' survey in 1998.

"Oh, my God! How utterly fantastic was this season finale?" wrote **Claire Higgs** of Wolverhampton. "All of the 2006 season has been fantastic, but these two episodes absolutely blew my mind. I sobbed my little heart out when Rose was separated from the Doctor."

"*Army of Ghosts* and *Doomsday* were absolutely fantastic, epic blockbusters, with none of the *Big Brother* nonsense from last year's finale," wrote **Christopher M Wadley** of Dorset.

"*Army of Ghosts/Doomsday* so should have been a cinema film. Can you imagine it on the big screen? Billie's final scenes were heartbreakingly good," agreed **Simon Smith** of Radcliffe.

In second place was another two-parter, *The Impossible Planet* and *The Satan Pit*. "This was far and away the best story of the season," wrote **Anton Purnell** of Oxford. "From the outset the direction was wonderfully claustrophobic, from the Ood backing the Doctor and Rose into a corner; to the nervous base personnel couped up in extraordinary conditions; to the breathtaking chase through the ducting."

"One of the (many) reasons why *The Impossible Planet/The Satan Pit* was so brilliant was because it felt like the Doctor and Rose were in real peril," said **Ian Dudley** in Cardiff. "For the first time in this series, I thought 'How are they gonna get out of that one?' They should lose the TARDIS and fall down cavernous pits more often."

In third place was *School Reunion*, which saw the Doctor reunited with his old friends Sarah Jane Smith and K9. "With monsters easily as good as the Slitheens, a creepy and menacing villain in the shape of Anthony Head, and an emotional story to rival *Father's Day*, *School Reunion* is one of the best *Doctor Who* stories ever – not just the last two years," decided **Stephen Martin** of Hinckley.

"*School Reunion* was my favourite episode of the year," said **Simon Hart** of Bracknell. "It may not have been the best story, but it was the most emotional. It was such a pleasure to see Lis Sladen return, and even more of a pleasure to see K9 back in action. I'm not ashamed to say I cried when he was blown up, and again with joy when he appeared again at the end!"

Narrowly squeezing in front of the season's first Cyber-story, was Steven Moffat's unusual adventure, *The Girl in the Fireplace*. "Intricate and beautiful, *The Girl in the Fireplace* should be Exhibit A in the case for why 45 minutes of *Doctor Who* can be near perfect," said **Robert Chapman** of Plymouth.

*Rise of the Cybermen/The Age of Steel* finished fifth, and was extremely popular in most quarters. "The Cybermen are back, and they've never been served so well!" said **Ann Page** of Hull. "This two-parter was a blockbuster movie of a *Doctor Who* story, with plenty of emotional moments."

**A Daykin** of West Hallam was less impressed: "I seemed to have slipped into a universe which wasn't quite new *Doctor Who*, with plasticky Cybermen stomping around, and Owen from *The Vicar of Dibley* doing a Davros impersonation (badly), and the Doctor in a tuxedo. Oh no! *Rise of the Cybermen/The Age of Steel* was saved by Noel Clarke, showing us his acting skills, and the Cyber bride-to-be."

The Doctor and Rose's meeting with Queen Victoria and a werewolf in *Tooth and Claw* finished in sixth place. **Steev Thulin-Hopper** of Hastings felt that this episode was the best to date: "Full of adrenaline, scary, with urgent performances and a plot that actually made sense, I just loved it. Thankfully the kids were in bed, because it will be a couple of years before I let them watch this one!"

The episode received a very positive response from most voters, although a minority were rather more lukewarm to its charms. "An excellent werewolf, but *Tooth and Claw* was a fairly run-of-the-mill story," decided **Stephen Hatcher** of Ashbourne.

Mark Gatiss' 1950s-set *The Idiot's Lantern* finished in seventh place. "Great costumes and a wonderful performance from Maureen Lipman," wrote **Brian Bate** of Chatham. "I'd have liked to have seen more of a back-story created for the Wire, but there was plenty to enjoy."

The season-opener *New Earth* finished in eighth position, with many viewers enjoying the episode, but feeling that better stories were to follow. "It all looked great – the cat nurses and the diseased patients were particularly stunning – but as a whole, *New Earth* felt rather hollow," said **Sam Cook** in Derby.

Ninth place ultimately went to *Love & Monsters* – a story which gained more 1-out-of-10s than any other, but also received just as many 10-out-of-10s. This was clearly a real love-it-or-hate-it episode. **Stephen Hatcher** was in the 'loved it' camp: "*Love & Monsters* was absolutely superb! Marc Warren shone in an affectionate look at fandom."

"*Love & Monsters* was the surprise hit of the season," concluded **Mike Bartlett** of London. "Indulgent, certainly, and we wouldn't want a lot of episodes like this, but as a one-off it played to Russell T Davies' strengths of comedy and characterisation."

**Virginia Price** of East Sussex enjoyed the episode, but thought that others may have been put off: "*Love & Monsters* may be a clever study in fandom, and its implications and effects, but it is slightly too clever for its own good, as the only people who are really going to 'get it' are themselves dyed-in-the-wool fans. It is in danger of going over the heads of the casual viewer, and as such be dismissed as frivolous and, frankly, silly."

"*Love & Monsters* was crap!" huffed **Andrew Carswell** of Buxton. "This was the sort of stupidity and silliness which killed *Doctor Who* in the 1980s. The rest of the series, though, was brilliant."

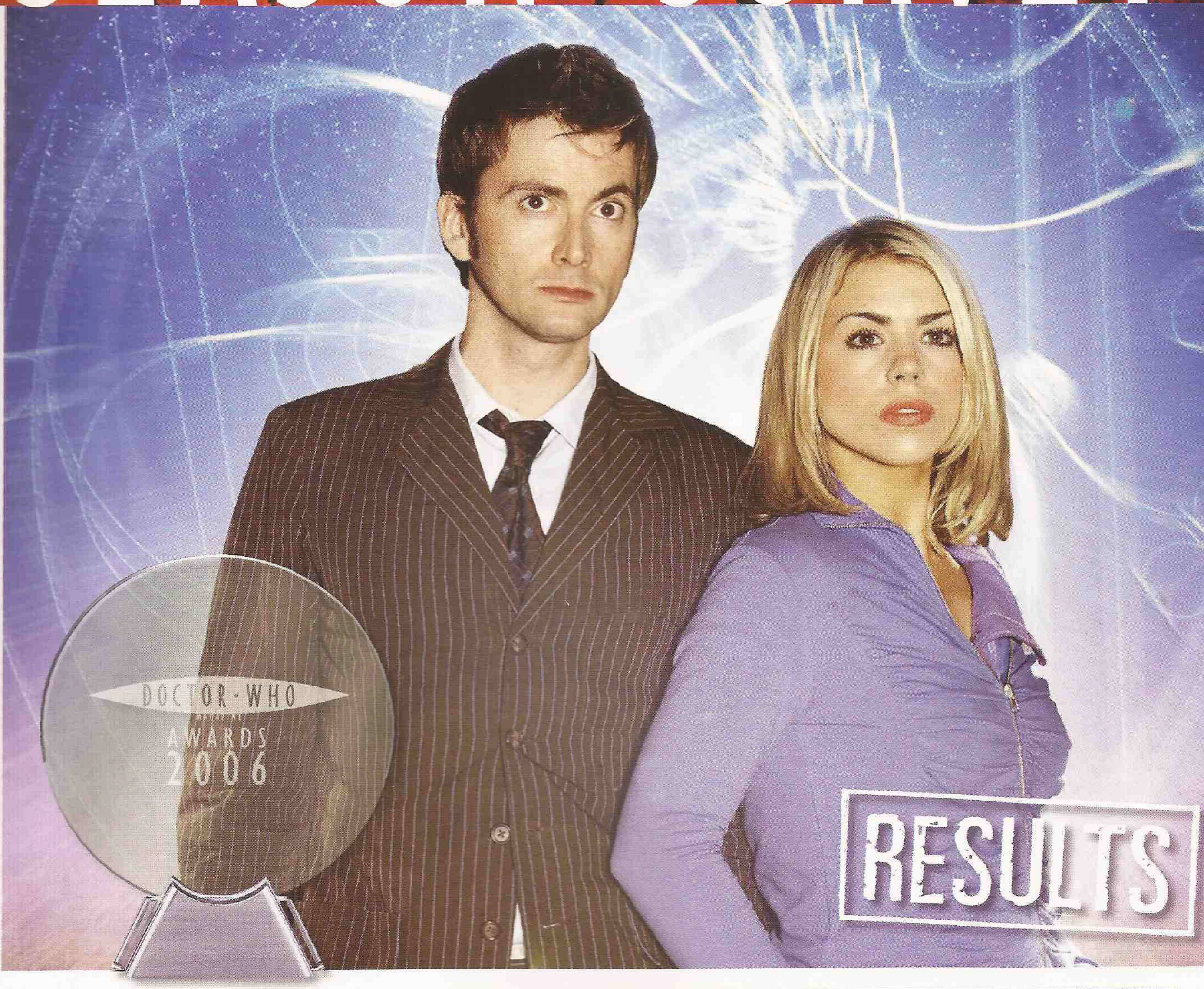
Bringing up the rear, but still with a pretty respectable average of 6 out of 10, was Matthew Graham's *Fear Her*. This seemed to be the story that people quite liked, or hated, but was no-one's absolute favourite. "*Fear Her* was fair enough entertainment, but not really very scary... which was a bit of a shame given the title!" wrote **Christopher M Wadley**.

**Sean Alexander** of Holyhead was more damning: "*Fear Her* was simply dreadful – and given its writer's pedigree, arguably the biggest disappointment of the entire season. This had the feel of an underdeveloped script pulled forward to cover for some eleventh hour rescheduling. And this season's occasional descents into full-on schmaltz took on new dimensions here..."

"A good idea, but the budgetary constraints were all too obvious," concluded **Brian Bate**. "Despite Euros Lyn's best efforts, this story was a bit of a cardboard cut-out. The only episode I didn't enjoy."

Overall, the response to the series was extremely positive. "The best *Doctor Who* since Tom Baker's halcyon days!" declared **Lee Sartain** from Wirral.

# SEASON SURVEY



## BEST SPECIAL EPISODE

| Rank | Story | Average/10 |
|---|---|---|
| 1 | The Christmas Invasion | 8.406 |
| 2 | Children in Need scene | 7.240 |
| 3 | Attack of the Graske | 6.979 |

Unsurprisingly, and quite fittingly in this festive edition, the 2005 Christmas Special was the winner of the Best Special Episode, pulling well ahead of the brief TARDIS-set scene for *Children in Need*, and the interactive adventure *Attack of the Graske*.

"*The Christmas Invasion* was a pleasure through and through," wrote **Virginia Price** of East Sussex. "Early on it looked like it could have been filed under 'seemed good on paper', thanks to elements such as killer Santas and a killer Christmas tree, (although who among us didn't find Camille Coduri wailing 'I'm gonna get killed by a Christmas tree!' creasingly funny?). But when we finally got to see the Tenth Doctor in action, it came as a tremendous relief. Straight away David found his level, and delivered the goods. The best post-regeneration story by far."

*Attack of the Graske* was popular, but the least-voted-for 'episode' – due presumably to its limited availability. "What does 'I only take the best' actually *mean?*" asked **Stephen Marshall** in Manchester, perplexed by the whole *raison d'etre* of the interactive episode. "In the old days we could all dream that if the TARDIS landed in front of us, we could walk inside and the Doctor would take us on an adventure. He would take *anyone*, no matter what their intelligence, practical skills or observational abilities. But *Attack of the Graske* and *Totally Doctor Who*'s *Companion Academy* seem to imply that he'll now set us some sort of test first, and if we're not up to scratch he'll boot us out – which hardly seems to fit in with Russell's idea about ordinary people saving the universe, rather than geniuses and other high achievers..."

## BEST WRITER

| Rank | Writer | % vote |
|---|---|---|
| 1 | Russell T Davies | 46.77% |
| 2 | Steven Moffat | 21.80% |
| 3 | Matt Jones | 14.32% |
| 4 | Toby Whithouse | 8.62% |
| 5 | Tom MacRae | 4.31% |
| 6 | Mark Gatiss | 2.91% |
| 7 | Matthew Graham | 1.27% |

"That's a thrill, it really is. All my life, I've been watching *Doctor Who*, and I've had a good 27 years of buying **DWM**, so this means a lot. Thank you!"
**RUSSELL T DAVIES**

Russell T Davies won the Best Writer category for the second year running, this time with almost half the total vote, and more than double the votes of his nearest rival.

"Russell T Davies' scripts offer everything a *Doctor Who* fan wants: good monsters, good laughs, and good twists. In fact, in simple terms, good storytelling!" said **Michael Baraclough** of Derby.

"Russell T Davies, because in Series Two, even more than the first series, he really presented us with a batch of very different episodes, and did them all excellently," added **Paul Hayes** of Norwich. "From the high-octane action-adventure of *Tooth and Claw* to the celebration of fandom in *Love & Monsters*, and the pan-dimensional rollercoaster of *Doomsday*, he showed this year that he can pretty much turn his hand to any type of *Doctor Who* he chooses."

## BEST DIRECTOR

| Rank | Director | % vote |
|---|---|---|
| 1 | **Graeme Harper** | 47.48% |
| 2 | **Euros Lyn** | 26.94% |
| 3 | **James Strong** | 17.41% |
| 4 | **James Hawes** | 4.90% |
| 5 | **Dan Zeff** | 3.27% |

"Blimey! I was absolutely amazed to be offered the *Doctor Who* job in the first place, because really I'm part of the 'old school' regime. It was ten weeks back to back, and the hardest job I've ever done. But we did it! It was a teriffic experience, and to win an award for it is just amazing. Thank you!"

**GRAEME HARPER** Director Episodes 5,6, 12 and 13

Returning to direct *Doctor Who* after an absence of over 20 years, Graeme Harper, was the runaway winner of the Best Director category. "With *The Caves of Androzani* and *Revelation of the Daleks* under his belt, there was plenty of expectation, but boy did he deliver!" said **Barry Lee Thomas** of Tonbridge.

"Harper directed with flair, energy and pace, and showed the new boys what directing *Doctor Who* is all about," added **James Bell** of Fordley. "I have always been impressed with the innovative style he showed on *Caves* and *Revelation*, but his work this year surely proves that Harper has to be regarded as the greatest *Doctor Who* director of all time."

Euros Lyn was also voted highly for four very different episodes: "Euros Lyn was one of the few people that has taken experience from Series One, and improved on it. Always inventive, and with an eye for the cinematic, Lyn's quartet had nary a clunker among them," wrote **Sean Alexander**.

James Strong was also popular in third place: "James pulled out all the stops on *The Impossible Planet*, making it atmospheric and exciting," wrote **Mike Bartlett**. "His **DWM** diaries were a revelation about how much work goes into the series."

## BEST SUPPORTING ACTOR

| Rank | Actor (Character) | % vote |
|---|---|---|
| 1 | **Noel Clarke** (Mickey Smith) | 22.74% |
| 2 | **Anthony Head** (Mr Finch) | 22.38% |
| 3 | **Marc Warren** (Elton Pope) | 13.54% |
| 4 | **Shaun Dingwall** (Pete Tyler) | 10.81% |
| 5 | **Will Thorpe** (Toby) | 4.55% |
|  | **Others** | 25.98% |

"Wow. Well, I'd obviously like to thank the **DWM** readers and *Doctor Who* fans. The opinions of the people that *really* love the show are important to me. To go from such a low position last year, to winning this year, shows me that I'm actually doing my job properly. Along with Russell and the writers, we've taken the character from whingey scaredy cat to hero in a completely believable way that wasn't rushed and it became a real emotional journey. And that was the point. So hooray – it worked. Who's the tin dog now?"

**NOEL CLARKE** Mickey Smith

After finishing fourth last year, Noel Clarke was the winner in the Best Supporting Actor category. **Paul Hayes** was one of Clarke's many supporters, "for making Mickey into a hero at last, as you suspect he always was underneath. He's come a long way since *Rose*, and it's a shame that his time on the show is over. He's been a great bonus to the programme, and off-screen Noel seems to be one of *Doctor Who*'s finest ambassadors too."

"All credit to Noel Clarke – they finally gave him something to really get his teeth into, and he was superb," wrote **Daniel Fullard** of County Durham.

Several readers commented on how much they had warmed to Mickey Smith since his first appearance in *Rose*. "Noel Clarke was surprisingly frank about his wobbly start last year, and really made up for it this time," wrote **Christopher M Wadley**, "I was rooting for him more than Billie mid-season!"

"Having likened Mickey to Jar Jar Binks in Series One, I can scarcely believe I'm writing this!" said **Calvin Saxby** of Luton. "When he met his Gran in *Rise of the Cybermen*, I was crying my eyes out because of the sincerity of Noel's performance."

"Noel Clarke has changed Mickey from the buffoon he was in most of Series One into one of the most likeable supporting characters in the show. He'll be missed next year," added **Simon Hart**.

Anthony Head was fractionally behind Noel in second place (more on him later), with *Love & Monsters*' Marc Warren finishing third. "Marc Warren was the only guest actor who actually got to play the lead role for an episode!" wrote **Etienne Bruggen** in Belgium. "He carried the whole of *Love & Monsters* and exceeded every expectation. Give that man a medal!"

## BEST SUPPORTING ACTRESS

| Rank | Actress (Character) | % vote |
|---|---|---|
| 1 | **Elisabeth Sladen** (Sarah Jane Smith) | 26.89% |
| 2 | **Camille Coduri** (Jackie Tyler) | 18.56% |
| 3 | **Sophia Myles** (Reinette) | 18.45% |
| 4 | **Pauline Collins** (Queen Victoria) | 8.35% |
| 5 | **Tracy-Ann Oberman** (Yvonne Hartman) | 7.89% |
|  | **Others** | 19.86% |

"Oh, how lovely! For all that time when the programme was off the air, it was lovely to still be remembered by the fans. When it finally returned, to link the old series in with the new was absolutely a masterstroke from Russell and Julie and Phil. They looked after me so well – I had a wonderful time working with David, Billie and Noel – and I'm over the moon that so many people enjoyed the episode. Thank you to all of you!"

**ELISABETH SLADEN** Sarah Jane Smith

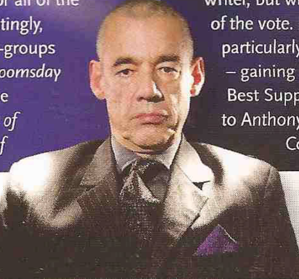
Best Supporting Actress was another hard-fought category, but no one will be surprised to see Elisabeth Sladen take the award, after returning to *Doctor Who* for the first time since 1983. "In the end it *has* to be Elisabeth Sladen," decided **Tim Kittel** of London. "We never stopped missing you, Sarah Jane!"

"It's been a long time, but well worth it," wrote **Martin Jeffery** of Basingstoke. "Elisabeth Sladen slid effortlessly back into the role of Sarah Jane like she had never been away. Her first and last scenes with David Tennant were a real emotional rollercoaster."

Elisabeth's return meant that Camille Coduri had to settle for second place, but Rose's

## NUMBER CRUNCHING!

- This year's poll provoked another massive response from readers, with over 4000 entries received. Our youngest voters were several three-year-olds (judging from the handwriting, we think they may have had a bit of help), while our oldest voter was 71, giving an average age of 29. 68% of the votes came from men, with 32% from women, which is a signficant increase from last year's poll.
- As with last year's survey, there were some interesting variations in voting between the age groups. The Under-18s tended to be the most generous markers in the Best Story category, with average scores higher for all of the episodes except, interestingly, *Love & Monsters*. All age-groups voted *Army of Ghosts/Doomsday* as the Best Story, but the younger voters had *Rise of the Cybermen/The Age of Steel* in second place, while *The Girl in the Fireplace* fell all the way back to 8th position, behind *The Idiot's Lantern* and *Fear Her*. As with all the age-groups, children voted Russell T Davies the Best Writer, but with a whopping 66% of the vote. Noel Clarke was also particularly popular with the kids – gaining 29% of the vote in the Best Supporting Actor category, to Anthony Head's 16%. Camille Coduri's Jackie was voted first in the Best Supporting Actress category with the Under-18s, while their favourite villain was John Lumic. Children also preferred the Daleks to the Cybermen, with twice as many votes for the evil pepperpots. David Tennant was easily the most popular Doctor with the young 'uns, scoring 60%. Christopher Eccleston was in second place with 23%.
- The 18-30s were much keener on *The Girl in the Fireplace* than the kids,



mum was still enormously popular with voters: "I will miss Jackie as much as I will miss Rose," lamented **Chris Winwood** of Worcester. "Camille's perfect, multi-layered performances have brought out such heart and soul to the series."

"Camille Coduri – What a star! What an icon!" cheered **Simon Hart**. "She's been so loveable as Jackie, whether it's the comedy business (flashing her knickers) or showing us the tragic loneliness of being left behind. She's just been superb."

Sophia Myles' performance as Reinette in *The Girl in the Fireplace* gave her third position. "Classy, aristocratic, funny, and drop dead gorgeous; Sophia Myles made quite an impression as Reinette," praised **Michael Angus** of Hartlepool. "I predict a multi-award-winning future for this actress."

## BEST VILLAIN

| Rank | Villain (Actor/Actress) | % vote |
|---|---|---|
| 1 | Mr Finch (Anthony Head) | 32.92% |
| 2 | Toby/Beast (Will Thorpe/Gabriel Woolf) | 20.66% |
| 3 | John Lumic (Roger Lloyd Pack) | 16.80% |
| 4 | The Wire (Maureen Lipman) | 10.19% |
| 5 | Cassandra (Zoë Wanamaker/Billie Piper) | 6.34% |
|  | Others | 13.09% |

"I must admit that Finch was *enormous* fun to play. Back when I was doing *Rocky Horror* I discovered that I could open my mouth extremely wide, so I decided to incorporate a bit of that into Finch! I'm extremely flattered, and huge thanks to the readers for voting for me."

**ANTHONY HEAD** Mr Finch

Mr Finch, also known as Krillitane leader Brother Lassar, was the comfortable winner of this year's Best Villain. "Anthony Head gave us an effortless portrayal of seething villainy and charm," wrote **Robert Chapman** of Plymouth. "He *must* come back!"

Several readers were clamouring for Head to return to the series – **James Bell** of Fordley was among them: "Anthony Head was wasted as a one-off villain. The actor has so much talent that the production team should have created a recurring role for him."

Gabriel Woolf's return to the series as the voice of the Beast, also won him plaudits: "The Beast may not have actually *been* Sutekh, but it was still magical to hear Gabriel's silky tones in *Doctor Who* again," said **Tim Green** of Stoke. "The scene where he tells Toby not to turn around or he will die was classic spine-tingling *Doctor Who*, pitched perfectly by Woolf."

"The Wire was my favourite villain, just because of Maureen Lipman's performance," wrote **Simon Hart**. "She pitched it just right, and I just grinned as she said 'Doc-tor!' in the way all *Doctor Who* villains should!"

## BEST MONSTER

| Rank | Monster | % vote |
|---|---|---|
| 1 | The Cybermen | 31.57% |
| 2 | The Daleks | 27.27% |
| 3 | The Ood | 15.40% |
| 4 | The Clockwork Androids | 10.61% |
| 5 | The Beast | 6.69% |
| 6 | The Werewolf | 5.56% |
| 7 | The Abzorbaloff | 1.64% |
| 8 | The Krillitanes | 1.26% |

Here's a turn-up for the books – the Cybermen may have played second-fiddle to the Daleks in *Doomsday*, but the steel giants managed to comfortably see off the Cult of Skaro in the Best Monster category. "The Cybermen have always been a brilliant idea, but not always used to their full potential," reasoned **Mark Adams** of Portishead. "Now they have been made truly nightmarish, and we can see why they are – and always have been – the greatest *Doctor Who* villain."

"No competition," decided **Mark Saunders** on the Isle of Wight. "The redesigned Cybermen, given a new look and a new-found creepiness, and managing not to resemble any of the appalling 1980s designs in look or sound, was the greatest monster achievement of this series."

"A pathetic bunch of tin soldiers no more," added **Chris Kilby** of Lanarkshire. "Marching in relentless, regemented formation, they embodied a recurring theme – the horror of uniformity."

The Daleks still had plenty of support, however: "I think that the Daleks have to be the best monsters, as they always prove a match for the Doctor, and you can't say that about many of our favourite Time Lord's enemies!" said 11-year-old **Laura J Walker** of Kent.

Of the new monsters, the tragic Ood proved very popular. "I don't know what it is about the Ood, but considering they were made as a very simple monster mask at a late stage, they were startlingly effective," wrote **Jason Thompson** of Sittingbourn. "There is something deeply unsettling about a face that has part of it missing, and the mincemeat tendrils where the Oods' mouths should be were quite revolting. And they blink!"

## BEST SPECIAL EFFECT

| Rank | Special Effect | % vote |
|---|---|---|
| 1 | The Beast in the Satan Pit | 29.99% |
| 2 | Werewolf transformation | 17.53% |
| 3 | The Daleks over London | 15.50% |
| 4 | Arthur crashing through the mirror | 11.44% |
| 5 | The Black Hole | 2.80% |
|  | Others | 12.74% |

"The Devil in *The Satan Pit* was another great Mill team effort – all animated and composited in three weeks! The shooting time on the live action elements was limited, so any shots not involving the Doctor were completely CG, and even the shots with the Doctor in only the immediate area around him were real. So we were very pleased with the Devil and all of the cave sequences in these episodes."

**DAVE HOUGHTON** Visual Effects Supervisor

A runaway winner here, with almost a third of you plumping for *The*

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voting the story into second place behind the series finale. This group were torn between Graeme Harper and Euros Lyn as Best Director, while the Daleks and Cybermen fought out a stalemate in the Best Monster category. The Seventh Doctor, Sylvester McCoy, found most of his support from this age-group.

■ The Over-30s voted *The Impossible Planet/The Satan Pit* as their second favourite behind the finale, while the Cybermen's overall victory as Best Monster came from the oldies' overwhelming support for Lumic's steel creations. The Over-30s also voted Tom Baker as their Favourite Doctor, with a massive 42%, followed by Tennant, Pertwee, Troughton and Eccleston. Sarah Jane was far more popular than Rose Tyler in the Favourite Companion category, while nearly all of Jamie McCrimmon's votes came from the Over-30s.

■ The female voters were higher scorers than the males in the Best Story category, with *Rise of the Cybermen/The Age of Steel* conspicuously more popular with women than men. Perhaps surprisingly, *The Girl in the Fireplace* was not noticeably more popular with either gender. Russell T Davies was overwhelmingly voted Best Writer by women with a massive 67%. Men also voted Russell top, but the gap was much smaller between Davies and Steven Moffat. Noel Clarke was runaway popular with the women, while Camille Coduri was also more popular than Elisabeth Sladen in the Best Supporting Actress category. Women and children seemed to vote very similarly, with David Tennant and Billie Piper scoring particularly well with these groups.

*Satan Pit*'s demonic Beast. "Blimey," said a still-not-quite-recovered **Christopher M Wadley** "I'd been trying to imagine what the Beast would look like. I'd imagined a man in a rubber mask. Wrong, wasn't I?"

## BEST MUSIC

| Rank | Episode | % vote |
|---|---|---|
| 1 | Army of Ghosts/Doomsday | 47.82% |
| 2 | The Impossible Planet/The Satan Pit | 15.26% |
| 3 | The Girl in the Fireplace | 8.21% |
| 4 | School Reunion | 3.97% |
| 5 | Tooth and Claw | 3.27% |
|  | Others | 11.47% |

"Thanks to everyone who voted. I get the feeling people probably voted for this one cos of the last 10 minutes! I remember I secretly received the last 10-minute section of *Doomsday* about six weeks before the dub, and spent most of those weeks thinking how I could score Rose and the Doctor trapped on either side of the wall. Graeme Harper had temped the scene with something very romantic, but I wanted to go straight to the heart of Rose. She's a 20-year-old girl, so big sweeping strings, they're not directly about her in the way that Melanie Pappenheim's voice – the voice we hear when she first walks into the TARDIS in *Rose* – seems to be. The first time we heard that tune she was walking into the Doctor's life; this time she was leaving it. I played that sequence over and over again and each time I watched it I got very upset. Oh, and it's on the album you'll be pleased to hear!" **MURRAY GOLD** Composer

With over three times as many votes as its nearest challenger, the music for the season finale was a very clear favourite with readers – with the music during the final ten minutes coming in for particular praise.

"*Doomsday*'s music was very good indeed," asserted **Michael Baraclough** of Derby. "The song when the Tylers and Mickey were travelling to the beach was *so* good. I hope Murray Gold carries on producing quality music for the 2007 series."

"Honourable mentions to *The Girl in the Fireplace* and *The Impossible Planet* – much of the atmosphere of these episodes derived from their distinctive music," reasoned **Jason Hurr** of Cornwall, "but for the haunting separation of the Doctor and Rose, it *has* to be *Doomsday*."

"Murray Gold has worked wonders with the *Doctor Who* incidental music, and his work with the BBC National Orchestra of Wales has raised the standard to a new level this year," praised **Christopher Challenger** of Hastings. "The full orchestral version of the *Doctor Who* theme – complete at last with the inclusion of the 'middle-eight!' – made me dance around the room with joy when I heard it at the end of *The Christmas Invasion*!"

"Murray Gold's music went from strength to strength, with a fantastic score for each and every episode," summed up **Daniel Fullard**. "An overlooked genius."

## BEST COSTUME

| Rank | Episode | % vote |
|---|---|---|
| 1 | The Girl in the Fireplace | 67.39% |
| 2 | The Idiot's Lantern | 7.20% |
| 3 | New Earth | 6.93% |
| 4 | Tooth and Claw | 5.98% |
| 5 | Rise of the Cybermen/The Age of Steel | 4.76% |
|  | Others | 7.74% |

"I'm very glad that *The Girl in the Fireplace* has won, as it was amongst my favourite episodes. I loved the story, and it has always been one of my ambitions to do an eighteenth-century piece with a twist – and the clockwork people certainly fulfilled that part of the brief." **LOUISE PAGE** Costume Designer

Best Costume saw the biggest landslide of the whole survey, with two thirds of all votes going to the eighteenth-century costumes of *The Girl in the Fireplace*. The episode received almost ten times as many votes as its nearest challenger.

"It's a bit obvious, but *The Girl in the Fireplace* nabs Best Costume for its wonderfully baroque and bewigged clockwork robots in their bejewelled rictus masks," decided **Chris Kilby**.

"*The Girl in the Fireplace* – beautiful episode, beautiful costumes. What more can you say?" said **Sean Alexander**.

## BEST OVERALL DESIGN

| Rank | Episode | % vote |
|---|---|---|
| 1 | The Impossible Planet/The Satan Pit | 46.29% |
| 2 | The Girl in the Fireplace | 20.92% |
| 3 | Tooth and Claw | 8.37% |
| 4 | New Earth | 6.57% |
| 5 | Army of Ghosts/Doomsday | 5.80% |
|  | Others | 12.05% |

"Two great episodes to design, from early drafts of the scripts it was always going to be studio-based which means lots of sets. We also made our first trip to a quarry for the interior planet surface. If budgets would allow we would build everything so we have complete control of the look of an episode. Scale is very important to us when designing *Doctor Who* in order to achieve a cinematic look and I think we got that just right." **EDWARD THOMAS** Production Designer

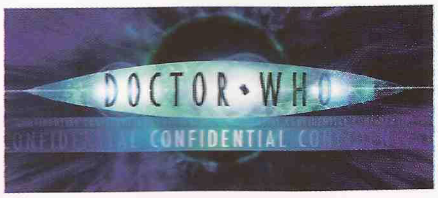
The bleak corridors of Sanctuary Base Six helped *The Impossible Planet/The Satan Pit* to win the award for Best Overall Design. Many readers praised Edward Thomas and his team for creating a totally believable environment for a group of humans on the edge of the known universe. "Tough metal walkways, steam rising from beneath you – this was no episode of *Star Trek* with their whooshing doors and white sterile corridors," wrote **Angela Bycroft** from New Zealand.

*The Girl in the Fireplace* also scored highly, with its juxtaposition of eighteenth-century France, and a fifty-first-century spaceship. "I don't know how, but the designers made *The Girl in the Fireplace* look like *Merchant Ivory* meets the Wachowski Brothers," noted **Gavin Carville** of Belfast.

## BEST CONFIDENTIAL

| Rank | Episode | % vote |
|---|---|---|
| 1 | Episode 3: Friends Reunited | 19.96% |
| 2 | Episode 13: Finale | 19.77% |
| 3 | Episode 5: Cybermen | 10.36% |
| 4 | Episode 4: From Script to Screen | 9.04% |
| 5 | Episode 12: Welcome to Torchwood | 7.16% |
|  | Others | 33.71% |

"A huge thank you to all **DWM** readers for their continuing support of *Confidential*. Series Two was such a joy to make and is most certainly down to the cast and crew's endless enthusiasm and patience with our team. *Friends Reunited* – produced and directed by Adam Page – was a great episode for us to make with the welcomed return of Elisabeth Sladen, a fantastic performance by Anthony Head and of course the lovely K9. Coupled with a huge explosion and the amazing Krillitanes created by The Mill and we couldn't go far wrong!" **GILLANE SEABORNE** *Confidential* producer



It was neck and neck right the way through this category, but in the end *Confidential* Episode 3 just beat Episode 13 by a handful of votes.

"*Friends Reunited* was definiely a highlight of the *Confidential* series – what with a look back to the history of Sarah Jane and that painfully sad farewell of yesteryear (a scary parallel to the one that was to come) to the fun of having good ol' K9 back on set," wrote **Angela Bycroft** of New Zealand. "A lovely nod to the past, while looking at the present show too."

The final episode, telling of Billie Piper's departure from *Doctor Who*, was also very popular, with many readers choosing not to express a particular favourite. "The *Confidential* series has again been of a very high standard, but it's difficult to pick out one particular episode as better than the others," wrote **Denice Matthews** of Milton Keynes.

"Any of the episodes that I managed to switch over to before BBC Three had already started," bemoaned **Sean Alexander**. "Does no-one at the BBC keep an eye out that two linked programmes don't overrun one another?"

## GREATEST CONTRIBUTION

| Rank | Name | % vote |
|---|---|---|
| 1 | Billie Piper | 32.61% |
| 2 | David Tennant | 30.60% |
| 3 | Russell T Davies | 20.99% |
| 4 | Noel Clarke | 2.17% |
| 5 | Graeme Harper | 2.05% |
| | Others | 11.58% |

After two years playing Rose Tyler, Billie Piper was your choice for Greatest Contribtion, narrowly ahead of the incoming Tenth Doctor, David Tennant. Billie was on holiday when we were putting this issue together, so unfortunately we were unable to tell her about her win before going to press. Billie clearly had a huge amount of support from fans old and new:

"Against expectation, Billie has proved herself to be a marvellous actress, and a great ambassador for the show," summed up **Christopher M Wadley.**

"From last year's naïve adventurer to this year's cocky, stroppy and ultimately compassionate and utterly charming seasoned traveller, Billie constantly made Rose interesting," wrote **Robert Chapman** of Plymouth. "No, Rose wasn't always likeable, but for me, that was the sign of a gifted actress working with her role and pushing at the character. She will be sorely missed."

"The Greatest Contribution?" asked **Eric Gjovaag** Washington, in the USA, "I considered David Tennant, Russell T Davies, and even Paul Kasey for all the creatures he's played. But I finally picked Billie Piper for showing everyone just how important the role of the companion is, how much the companion can contribute, and for being so good at it. Billie, in all your future roles, I'll be looking out for you."

Aside from Billie, David and Russell T Davies, nearly everyone involved in the series picked up nominations, including Julie Gardner, Phil Collinson, Camille Coduri, The Mill, Murray Gold, Neill Gorton, Edward Thomas, Steven Moffat, Euros Lyn, Nicholas Briggs – and even K9!

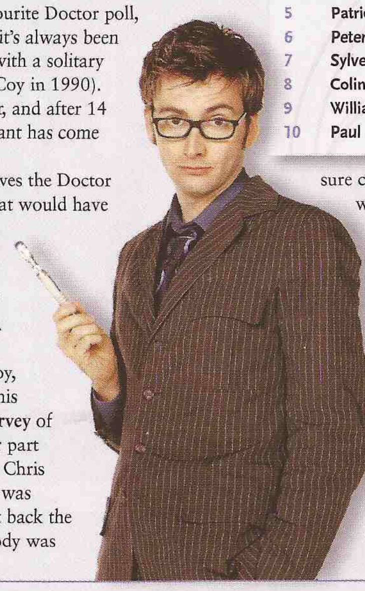
**Stephen Pomfret** of Lutterworth chose the new Doctor as the Greatest Contributor: "It has to be David Tennant for exactly the same reason as Patrick Troughton was to be commended for his portrayal in the 1960s. It's such a difficult line to tread, taking over the lead role in a 'new' series. In 1966, as in 2006, *Doctor Who* could have lived or died. Both times it lived – and then some!"

# ALL-TIME FAVOURITES

> "I've met quite a few **DWM** readers over the past year and a bit, and everyone's good wishes and enthusiasm has meant a lot. Splendid chaps, all of you! This is a real honour, and I am totally gobsmacked. Thank you all so much."
>
> **DAVID TENNANT** The Tenth Doctor

## FAVOURITE DOCTOR

| Rank | Doctor | % vote |
|---|---|---|
| 1 | David Tennant | 28.15% |
| 2 | Tom Baker | 26.54% |
| 3 | Christopher Eccleston | 11.36% |
| 4 | Jon Pertwee | 9.63% |
| 5 | Patrick Troughton | 8.77% |
| 6 | Peter Davison | 5.68% |
| 7 | Sylvester McCoy | 3.33% |
| 8 | Colin Baker | 2.84% |
| 9 | William Hartnell | 2.35% |
| 10 | Paul McGann | 1.36% |



History is made! It's been a good few years since **DWM** last ran a Favourite Doctor poll, but in years gone by, it's always been won by Tom Baker (with a solitary win for Sylvester McCoy in 1990). But in less than a year, and after 14 episodes, David Tennant has come out on top of the list.

"David Tennant gives the Doctor an approachability that would have anyone happily stepping into the TARDIS without a moment's hesitation," wrote **Angela Bycroft.**

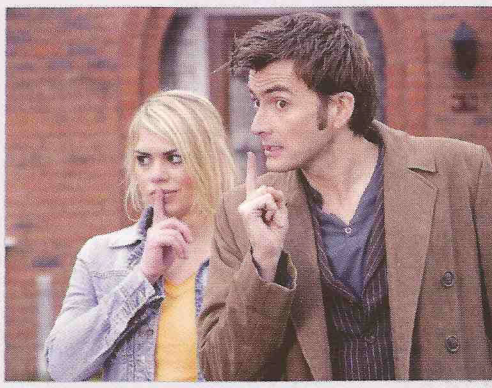
"Part of me wants to say Sylvester McCoy, because I grew up in his era," wrote **Mark Harvey** of Chesington. "Another part is tempted to vote for Chris Eccleston, because he was amazing, and brought back the Doctor in a way nobody was sure could be done. But in the end I have to go with David Tennant, because although he was handed a few duff episodes this year, he has never ceased to be amazing in the centre of them. Well done Mr T!"

"Christopher Eccleston did such a great job that I was sceptical whether the series would survive with a change of lead actor so soon," wrote Claire Higgs of Wolverhampton. "But David Tennant has done a marvellous job, and more than filled the shoes of his predecessor. Long may he continue!"

**Kenny Mackie** of Lanarkshire summed up the feeling of the majority: "David Tennant has been superb."

## FAVOURITE COMPANION

| Rank | Companion (Actor/Actress) | % vote |
|---|---|---|
| 1 | Rose Tyler (Billie Piper) | 34.10% |
| 2 | **Sarah Jane Smith** (Elisabeth Sladen) | 30.83% |
| 3 | **Ace** (Sophie Aldred) | 5.46% |
| 4 | **Jo Grant** (Katy Manning) | 3.88% |
| = | **Leela** (Louise Jameson) | 3.88% |
| 6 | **Romana** (Mary Tamm/Lalla Ward) | 3.28% |
| 7 | **Jamie McCrimmon** (Frazer Hines) | 3.03% |
| 8 | **Tegan Jovanka** (Janet Fielding) | 2.91% |
| 9 | **K9** (John Leeson/David Brierley) | 1.82% |
| 10 | **Peri Brown** (Nicola Bryant) | 1.70% |
| | **Others** | 9.11% |



After two series and 27 episodes, Rose Tyler has become **DWM** readers' Favourite Companion, beating previous winners Sarah Jane Smith and Ace. Rose was always a fair distance ahead of Sarah Jane, but between the two of them, Sarah Jane Smith and Rose Tyler polled more votes than the other 40 (or so) companions put together.

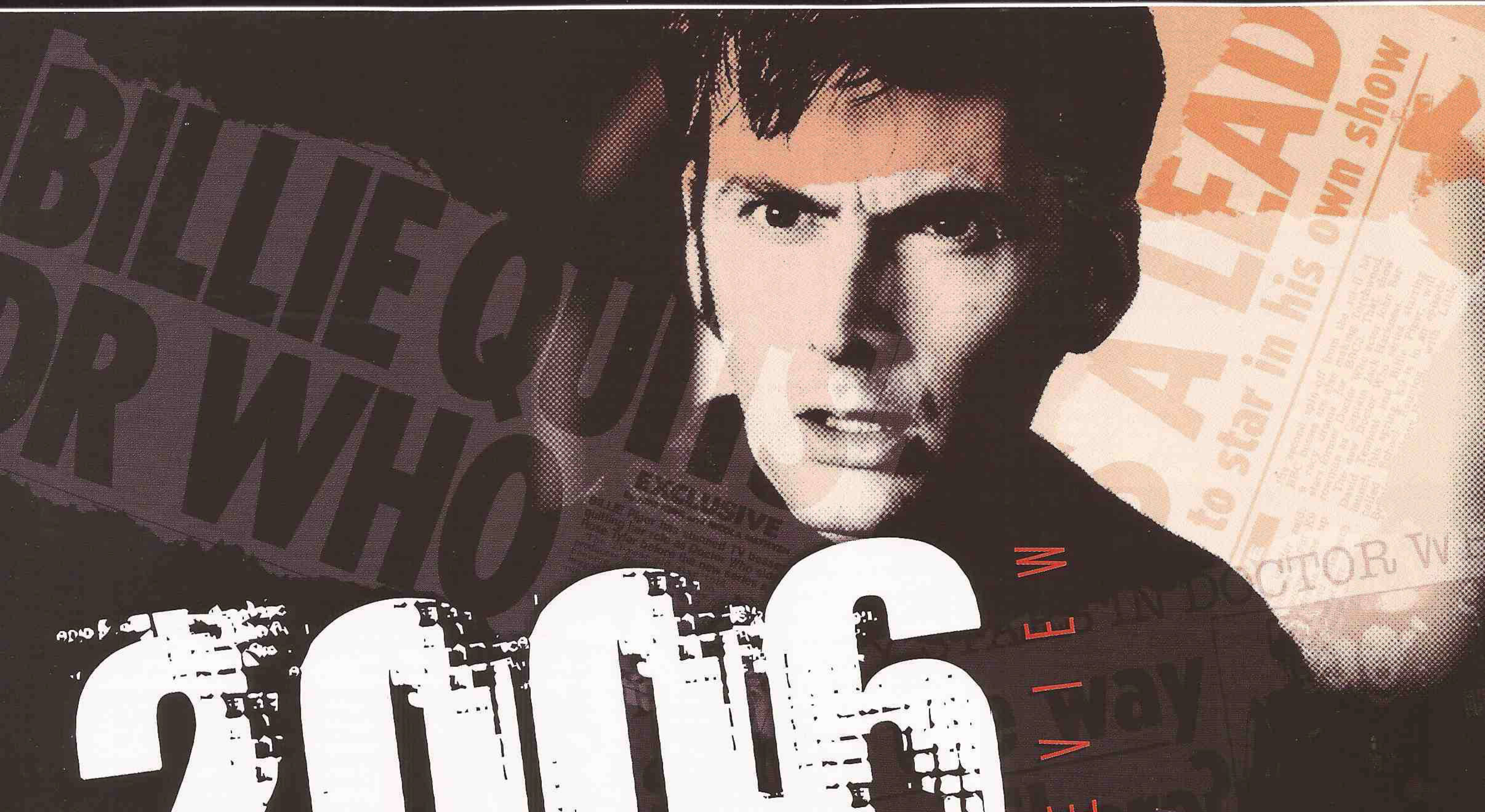
"Rose Tyler is by far the most fully fleshed-out companion to date, and so wins hands down," wrote **Virginia Price.** "However, special mention must also go to Sarah Jane Smith – the first companion I can remember, and in her day, the best."

"Billie Piper made us all eat our words – what a great actress," said **Neil Marsh** of Bromley.

"Although the writing for Rose was irritating at times, and the focus was occassionally placed too heavily on her, Billie was astounding, and she'll be a hard act to follow," said **Daniel Fullard.**

"Billie Piper will be remembered as one if the all-time great *Doctor Who* girls," concluded **Nigel Tribe** of Swanley. "And quite right too – she has been amazing."

So that's it for another year – but with *The Runaway Bride* mere days away, and the new series not far behind, we'll be wanting your votes all over again for 2007's *Season Survey.* Before that, there's the *2006 Off the Shelf Awards,* so next issue we'll be asking for your opinions on the best *Doctor Who* books, audios and merchandise of the last 12 months. I'll just finish these mince pies and go back to my spreadsheets then...


BILLIE QUIT DR WHO
EXCLUSIVE
A LEAD
to star in his own show
DOCTOR W

# 2006 REVIEW

Radio Times
HAPPY EASTER!
LOOK WHO'S BACK
And they're not alone . . . open here to see who's joining them
ONLY IN RT

BBC 6 FREE GIFTS! WHO STATIONERY SET
New!
DOCTOR WHO ADVENTURES
Meet the NEW monsters!
INVASION EARTH!
PLUS! MAKE A SLITHEEN MASK! WIN WHO GOODIES! FAB POSTERS!

WHAT A YEAR! Awards and action figures, comics and concerts, Mr Tennant in the TARDIS and Mr Baker on the phone. And it's not over yet ...

Being very old, I recall the dark ages of the 1980s when the government passed laws that *Doctor Who* fans must wear special badges allowing people to pelt them with rotten vegetables in the street while shouting "I'll give you bleedin' 'semiotic thickness of a performed text' – what about that Bonnie Langford eh?" Now parents wear Dalek T-shirts with pride, schoolchildren use *Doctor Who* pencil cases without being bullied, and tabloid newspapers distribute DVDs of the show in the belief that their readers can operate complex machinery. So, let's cherish the year now departing, starting in...

Oxford CONCISE ENG
CONCISE OXFORD DICTIONARY

## January

A record 64,000 people downloaded the MP3 commentary to *The Christmas Invasion* from *bbc.co.uk* to hear producers Russell T Davies, Julie Gardner and Phil Collinson discussing the festive, ratings-topping début of David Tennant's Doctor. When the BBC started interviewing production personnel to work on *Doctor Who Friday*, fans were quick to sniff out a new CBBC magazine programme rather than some strange *Robinson Crusoe* cross-over series. Billie Piper received *The Times* Breakthrough Award from Harry Potter himself for her acting talents, while Character Options' remote control Dalek won Best Electric Toy at the British Toy and Hobby Association Awards.

## February

So, just gone to bed and the phone rings. *Ring ring* it goes. Get up. Answer it. Tom bloody Baker saying "Oooohhh you are awful, but I like you!" Yes, the Fourth Doctor was the new voice of British Telecom. BBC7 aired the play *Dalek I Love You* about... well, we're not really sure what did happen, but if you nip out and buy *Doctor Who at the BBC: The Plays* and have a listen, do feel free to write in and let us know.

*The Sun* revealed that "Doctor Who is to land in *EastEnders* – and be served pints in the Queen Vic by Peggy Mitchell." The paper's 'insider' was quoted as saying "The Doctor and his sidekick Rose have... never come up against Peggy Mitchell. The funniest thing is she'll be calling 'Time' to the original Timelord!" Hilarious. Even now medics are fighting to sew up a nation's sides...

BBC Cymru Wales
MENNA RICHARDS
CONTROLLER BBC CYMRU WALES
DOCTOR WHO
AND THE EXCLUSIVE SCREENING OF
DOCTOR WHO: NEW EARTH
TIME:
SPACE:
WALES MILLENNIUM CENTRE

## March

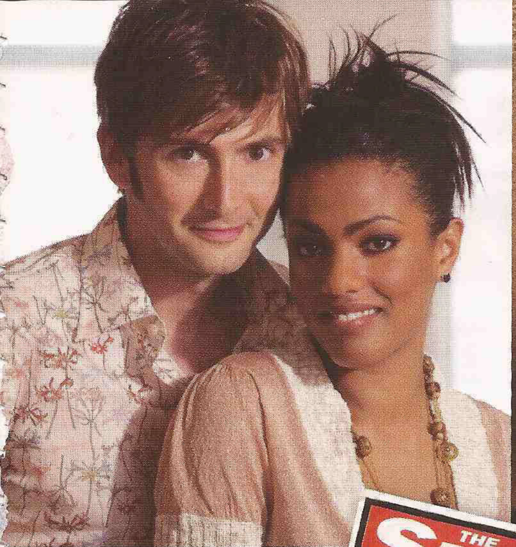
Everything was going totally *Doctor Who*, including *Totally Doctor Who*, now renamed from *Doctor Who Friday* most likely because *Doctor Who Thursday* didn't have the same ring and *TFI Doctor Who* would be a bit much for the kiddies. *The Sun* now hinted that 1970s companion Sarah Jane Smith and her loveable semi-conductor scamp K9 would be heading for their own series, the second spin-off in the wake of the anagrammatic adult series *Torchwood*.

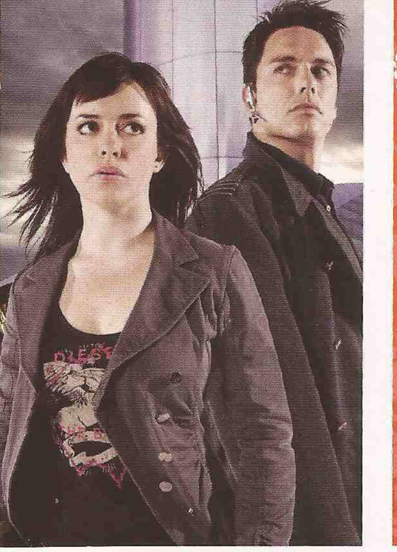
In the US, the publicity machine was in full swing for Sci-Fi's début of the re-imagined *Doctor Who*'s first series. In the UK, the new series was tantalisingly close. *New Earth* was previewed in Cardiff's Millennium Centre and you could now even get mini *Doctor Who* preview episodes – or 'Tardisodes' – downloaded to your very own mobile telephone.

## April

BBC Four screened a three-part version of *The Green Death* as part of its line-up of 1973 programming while the new Doctor and Rose promised us that if we thought we'd seen it all, we should think again, in a new set of specially-made trailers. *Doctor Who Adventures* gleamed its way onto the news stands with a plethora of free gifts – many even connected with the programme. The *Radio Times* once again carried a quite beautiful fold-out cover to promote the new series, with the hype boosted by Barney and Liz on *Totally Doctor Who* and the stylish work of *Doctor Who Confidential*. Already, the Tenth Doctor was having literary adventures, courtesy of BBC Books, even before his first television trip to New Earth.

Devotees had to be wired into their televisions to monitor all the media attention. Was Billie Piper going to be on *This Morning* this morning or tomorrow morning? How would David Tennant fair on *Ready, Steady, Cook?* Is that *New Earth* they were talking about on *Front Row*? As the adventures continued to lycanthropic encounters north of the border and the wonderful return of Sarah Jane Smith and K9 – neither looking a day older – there was the chance to get a 'podcast' commentary via *bbc.co.uk* or the likes of Freeview, when they could be arsed to broadcast it. There were even rumours of a new animated K9 series with £3 million in backing for futuristic fun with a dysfunctional space-age family. Or something.





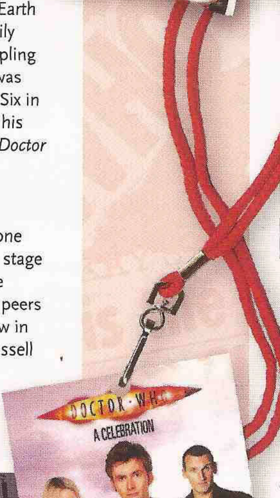
# 2006 REVIEW

THE Sun
BEST HAM
FREE DOCTOR WHO DVD
ROSE EPISODE 1

## May

The Doctor, Rose and Mickey travel on to encounter a perfect and precise chronological conundrum with Madame de Pompadour, faced the dehumanised Cybermen on a parallel Earth and then used Betamax to deal with the wily Wire. *The Sun* was giving away DVDs sampling the series' history. Christopher Eccleston was touted as the new incarnation of Number Six in a remake of *The Prisoner* where each week his character would be interrogated by a new *Doctor Who* fan asking "Why did you resign?"

*Doctor Who* had grabbed more awards than could comfortably fit on the average mantelpiece, but there's always room for one more isn't there? A Black Dalek gliding on stage threatened to spoil the season finale at the BAFTAs, where the television profession's peers recognised the amazing rebirth of the show in the category of Best Drama Series, and Russell T Davies was handed the Dennis Potter Award by David Tennant to mark his outstanding contribution to the television industry.



## June

By now everyone was swapping their *Doctor Who* album stickers with the neighbourhood kids. *Doctor Who* maintained a high place in the TV charts, as the Doctor and Rose arrived on an impossible planet, waited off-stage to deal with a Lancashire-accented alien, and then saved the day at the 2012 Olympics! Hurrah! Of all places, *Heat* magazine was the place to get the lowdown when it ran a major feature on guest star Peter Kay... they'll be running *Archives* next.

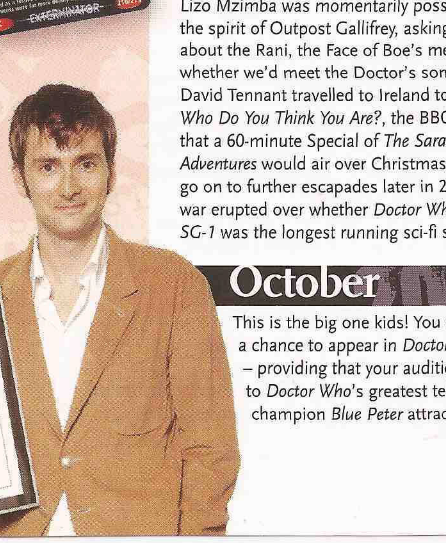
Stephen Fry admitted online that, "Unfortunately, I've had to pull out of the *Doctor Who* gig. Lack of time. Barely enough time to go to the lavatory these days..." And there was formal confirmation of another sad departure when Billie Piper admitted that she would be leaving the series after going on "the most incredible journey with Russell T Davies and the cast and crew of *Doctor Who* over the past two years."

MUSICAL WEAPON
All your opponent's RED RATINGS are reduced by 2000.
EXTERMINATOR
210/275
POLICE BOX

## July

All good things come to an end, and the fanboy dream of Daleks versus Cybermen was mere window dressing compared to the emotive climax where the Doctor and Rose had to say goodbye. The big-name monsters squared up on a football pitch on the cover of the *Radio Times* (apparently there was some big soccer thingy on at the time, so I'm told). In the meantime, BBC Three became BBC Who with even more reruns including one four-episode marathon.

Before viewers could sniffle their way through the scene at Darlig Ulv Stranden, the audience had already been informed that Freema Agyeman – seen perishing as Adeola in the previous episode – would be the Doctor's new chum, Martha Jones. But it wasn't Martha who turned up in the TARDIS that Saturday. Fortunately, the cameras of keen London-based fans hadn't captured the face of the wedding-dress-clad woman recording the Christmas Special on the city's rooftops – so Catherine Tate's sudden materialisation remained a surprise.



## August

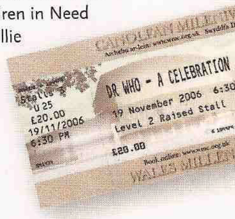
At the Edinburgh Fringe Festival, *Moths Ate My Doctor Who Scarf* exposed the funny and poignant aspects of being a *Doctor Who* fan. Freema Agyeman was a guest on the first edition of BBC One's new evening magazine programme *The One Show* (not *Nationwide*, honest). This tied in with the start of recording for the third series, and alongside Freema's obvious delight with her new role came more tantalising new names of monsters including Plasmavores, Judoon and several other high-scoring Scrabble words. Across the pond there was a notable award from the SF community when Steven Moffat's scripts for *The Empty Child/The Doctor Dances* beat *Battlestar Galactica* to win a prestigious Hugo at the 64th World Science Fiction Convention.

## September

*Doctor Who: Battles in Time* launches across the country. Anyone got a spare Super Rose? No? Never mind. The rest of the Jones family was revealed in the form of Reggie Yates, Trevor Laird, Adjoa Andoh and Gugu Mbatha-Raw. Russell T Davies visited *Newsround* and promised that *The Runaway Bride* would have "one of the best chases I have seen," though presenter Lizo Mzimba was momentarily possessed by the spirit of Outpost Gallifrey, asking Davies about the Rani, the Face of Boe's message, and whether we'd meet the Doctor's son. While David Tennant travelled to Ireland to be asked *Who Do You Think You Are?*, the BBC announced that a 60-minute Special of *The Sarah Jane Adventures* would air over Christmas, and then go on to further escapades later in 2007. And war erupted over whether *Doctor Who* or *Stargate SG-1* was the longest running sci-fi show.

## October

This is the big one kids! You can win a chance to appear in *Doctor Who* – providing that your audition sent to *Doctor Who*'s greatest television champion *Blue Peter* attracts the attention of Russell T Davies and casting guru Andy Pryor. Oh, and you must be under 14. *Torchwood* began on BBC Three, casually beating ratings records for a drama on digital TV, and there was an instant sell-out of tickets for a special, one-off *Doctor Who* concert where Murray Gold's rich music score would be played live by the National Orchestra of Wales and the BBC National Chorus of Wales, all to raise oodles of readies for the very worthwhile Children in Need appeal. Meanwhile, Billie dropped in on *Friday Night With Jonathan Ross*, theoretically to plug her autobiography, *Growing Pains*, but ended up chatting more about her subscription to **DWM**. Gawd bless ya, Bill!


DR WHO - A CELEBRATION
19 November 2006 6:30
Level 2 Raised Stall
£20.00
Stalls
U 25
£20.00
19/11/2006
6:30 PM
Book online: www.wmc.org.uk
WALES MILLENNIUM

## November

The public vote with their feet (or – more likely – a finger clicking a computer mouse, unless they're very supple) and David Tennant, Billie Piper and the rest of the *Doctor Who* production team toddle off home from the Royal Albert Hall clutching another trio of National Television Awards. And when it's none other than Mary Poppins herself presenting the Doctor with a glittering prize, then you really know that *Doctor Who* must be practically perfect in every way. Meanwhile, alongside more BBC Four classic repeats the *Doctor Who Annual* seemes set to make history by knocking the *Beano* off the top of the Christmas Book Charts for the first time in centuries.

PHOTO: REX

## December

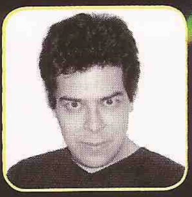
As toyshops up and down the country sell out of Cyberman helmets and remote-control K9s, and Britain's children impatiently open their *Doctor Who* chocolate advent calendars, the countdown begins to 25 December, when, naturally, you'll be watching the Doctor and Donna battle the Empress of Racnoss in *The Runaway Bride*... Merry Christmas everyone!

**ANDREW PIXLEY**

In 1999, four fans embarked on a quest to watch every episode of *Doctor Who,* in order, from the start. This is their ongoing story...

# THE TIME TEAM

Compiled by **MICHAEL PRITCHARD** Illustrations by **ADRIAN SALMON**


PETER

CLAY

JAC

RICHARD

## BLACK ORCHID

The Time Team has given birth! Again!

Jac has settled the twins, Kit and Alex ("I still think you should've called them Hindle and Terileptil Leader in honour of their Time Team birth stories," grumbles Clayton) with their dad, and positively bombs on to the settee to watch *Black Orchid* with the rest of the gang. "I've been dying to do that for months," she says.

The story begins with a series of intriguing images; a strangulation, a native American with a distended lip, and Nyssa asleep in a very un-TARDIS-like bed. "What a mystery!" exclaims Jac. "So many questions before we've even started."

The TARDIS crew steps out onto a railway platform in 1925. "Another historical setting," notes Peter. "I've missed them. A period setting always gives us something to relate to."

"It's inelegant having two in a row," says Clay. "Perhaps they should have switched *Four to Doomsday* and *The Visitation* to balance the season out. Still – the Doctor's being funny, Tegan's calmed down again, and it's lovely to see Adric and Nyssa out of their depth, needing Tegan to explain things to *them* for a change!"

The crew finds a car waiting for them – "The Doctor is expected! Another mystery," enthuses Jac – and get driven to a charity cricket match, to be welcomed by Lord Cranleigh. Richard approves. "Michael Cochrane makes such a wonderful aristocrat. He hits just the right level, posh but not going super-toff."

"It's disappointing that the Doctor being expected was just a case of mistaken identity," sighs Jac.

But all niggles are swept aside as the Doctor steps up to the crease. "I'm no cricketing expert," says Richard, "but Peter Davison seems to be doing rather well here. I guess bowling out the batsman in shot was particularly fortuitous!"

"Ever since he regenerated," adds Clay, "I've got the feeling the Doctor wants a little downtime but things just kept getting in the way. So it's nice seeing him so happy and relaxed. Though of course it won't be for long."

"Why not?" asks Peter. "Perhaps this story will just be about the Doctor's lovely holiday?"

"The murder," Richard says simply.

Peter remembers. "Oh yeah. Shame really."

Nyssa is introduced to her double – Ann Talbot, fiancée of Lord Cranleigh. Clayton pipes up. "We've been rather hard on Sarah Sutton, haven't we?"

"Speak for yourself," the other Teamers chorus obligatorily.

Clay ignores them. "But she's much better as Ann, a more lively, sexy character. Nyssa's a bit of a thankless role. Perhaps they'll swap over!"

The Doctor's excelled on the field, so the crew heads off to Cranleigh Hall and a fancy dress ball. Peter lifts a finger. "Hang on. Has anyone spotted any aliens yet?"

"The murderer at the start, he must be an alien," reckons Clay. "It's *Doctor Who*, so of course he is!"

"You can take this 'pretending to be seeing it for the first time' stuff too far," tuts Richard.

"It's an important point, though," says Jac. "Anybody seeing this for the first time is expecting a sci-fi explanation because that's what *always* happens. I think the writer, Terence Dudley, is playing with that – first with the Doctor being expected, then the joke about 'the Master' at the Hall. The usual process is being reversed, which is rather clever."

The Doctor and company prepare for the ball. "I love this stuff," says Clay. "Tegan and Nyssa choosing their costumes, Adric picking the wrong drink, the Doctor singing and running a bath... We know there's evil afoot, but they don't. You wouldn't want this every time, but just this once it's nice that the Earth isn't about to explode."

"The pace is remarkably relaxed, but it never gets boring," reckons Richard.

"I think it's quite fast-paced," says Jac. "Nothing's wasted, it just cracks on. Though I'm a bit disturbed that in the drinks mix-up scene Cranleigh thinks Nyssa is a 'child'. He's engaged to her exact double!"

"Hmmm," Clay ponders, finger tapping chin. "Does anybody else think Lord Cranleigh's dead brother, the botanist who died after picking the black orchid down the Amazon, might have anything to do with anything?"

"I'm sure it's just colourful background detail," grins Peter. "Besides, he's not an alien and it's *Doctor Who*, so he can't be the murderer."

"Unless that's what Terence Dudley *wants* you to think!" cries Jac.

Tegan, Nyssa and Adric mingle at the ball. "It looks rather wet and windy for a patio party," notes Richard. "Adding to the authenticity of an English summer. I love Tegan having some fun at long last."

But sadly the Doctor's downtime is over as he finds himself in a secret passage. "The look on his face when the door slams is priceless," chuckles Clay. "It's as if he's thinking 'oh no, I'm still in a *Doctor Who* story'!" The Doctor's pyjama-clad investigations lead him to a dead body and a secret room. "It's not quite a standard murder mystery, not quite a standard *Who* story," enthuses Clay. "Like *Kinda*, it's something we haven't seen before."

Meanwhile, the murderer has donned the Doctor's clown costume and danced Ann – or is it Nyssa in an identical dress? – into the house, where he strangles a butler. Nyssa/Ann faints. "Well it must be Ann, then," says Richard. "As we know, Nyssa only faints for no reason."

> "I do hope the Doctor gets back his sense of mystery soon, and stops blabbing to all and sundry about time travel and the TARDIS!" **JAC**

Into Part Two, where the accusations fly thick and fast. The Doctor's fingered and it looks like he's going down. "Not a chance in hell of that sentence getting in to the article, Michael," breezes Clayton. Lady Cranleigh covers for the real murderer, and the crew are driven off to the police station.

"Hold on," says Jac. "This is mad! The Doctor tries to prove he's not a murderer by telling the police he's a Time Lord. Out of character and ludicrous. He'll be taking them inside the TARDIS next..." She checks the screen. "Oh God, he has!"

"The copper saying 'Strike me pink' – OK, that's a bit rubbish," says Peter. "But otherwise, the idea of the Doctor showing people the TARDIS interior to prove he's not lying is so obvious, it's a wonder he's not done it before!"

"To be fair, Sir Robert then says it doesn't prove he's *not* the murderer," notes Clay. "Though you'd think the Doctor would be clever enough to get out of the situation some other way."

Jac's not convinced. "The police officers step into a small box, leaving their prisoners outside with a key. How trusting they were in the 1920s! And then they take time travel in their stride, like it was a taxi service."

Back at the house, poor, disfigured, not-dead-after-all George Cranleigh ("Told you!" beams Clay) has started a fire. "It's clever to have a stuntman playing George," observes Richard. "We're used to CGI these days, but there's nothing like crashing through a real burning door!"

George has grabbed Nyssa and taken her to the roof – where the Doctor convinces him to set her down. But then his brother walks towards him, and over the edge he goes... "A sad end for poor George," says Richard, "and a lovely twist that his demise is caused by his brother trying – finally – to show him kindness."

The story ends with the TARDIS crew saying goodbye to the Cranleigh family after George's funeral. "That speaks volumes about this Doctor," says Peter. "He genuinely cares, he's stayed a few days. Previous incarnations would have snuck off without a word of goodbye."

"Hold on!" shouts Clay. "The funeral's just happened – the Cranleighs are all in black – but the Doctor and co are still in their normal mad clothes. You're not telling me they went to the funeral dressed like that?!"

Peter sums up. "*Black Orchid* proves the show should ditch technobabble. I'm bowled over!"

"A sweet (but still pretty gruesome) little story," says Jac. "I just hope the Doctor gets back his sense of mystery and doesn't keep blabbing to all and sundry about time travel and the TARDIS!"

Clay's more enthusiastic. "I absolutely loved that. The stories in this season have been so varied – almost as if they're trying to work out which direction to go in. What next?"

## CLICHÉ COUNTER

Deaths on screen so far

00867

One or more of the regular cast rendered unconscious

00171

One or more of the regular cast incarcerated

00226

## EARTHSHOCK

It's the twenty-sixth century, and military man Scott and his team have been called in to investigate mysterious murders in a cave system. "Suddenly this feels like proper 1980s SF," says Clay. "We're in the world of *Alien* or *Terminator*, with female soldiers and chunky guns and everybody being macho. Again, that's new!"

The troopers descend the caves, where shadowy forms are waiting. "Oooh, it's all so good!" gasps Peter. "Direction, lighting, music, editing, all coming together!"

Back in the TARDIS, the Doctor's getting an earbashing from Adric. "Adric's criticisms have some truth," says Richard. "I've been quite surprised how abrupt and sarcastic the Doctor can be with him."

"You can't help but feel sorry for Adric," reckons Jac. "This is the only family he's got now, and even they don't seem to want him."

Clay leans forward. "I don't know if it's the script, direction, music, whatever, but there's an atmosphere of building tension in this episode, even in the TARDIS scenes. Everything's gone up a notch somehow."

The troopers are attacked in the caves – and the Team reel back as the camera lingers over the remains of luckless Snyder. "Look, her half-melted hand is still holding the communicator!" cries Richard.

"Easily the nastiest corpse seen to date," says Peter. "I'm getting goosebumps watching this, for the first time since *Talons of Weng-Chiang*, really."

The Doctor, Nyssa and Tegan are grabbed by the troopers and – unsurprisingly – blamed for the murders. But then the shadowy androids attack – and it seems they are only the frontline force of an even deadlier enemy...

"It's the Cybermen!!!" hollers Richard.

"Woo hoo hoo!!!" Peter runs around the room.

"Not sure about that silver chin thing, though," comments Richard.

"Don't care! It's the Cybermen! The Cybermen! Woooooo!!!"

Unlike Peter, Clay's very quiet. "The android attack, the red-wash camera picking out the Doctor, the smash cut to the Cybermen... stunning."

Part Two, and the Doctor destroys the androids with a little help from Adric; but they're not out of the woods yet. What's behind the hatch the androids were guarding? "It's very urgent," says Richard. "They blow up the androids, then they open the hatch, then they defuse the bomb inside, then they have to find out who armed it. I like this frantic pace..."

"I LOVE IT!!!" screams Peter.

"What, the frantic pace, the bomb, the androids, what?" asks Jac.

"THE WHOLE THING!"

And just when Peter's calmed down ... the Cybermen decide to remind themselves of previous matches with the Doctor. "Look! LOOK!" he shrieks. "Clips from the black and white days! I may EXPLODE!"

"So," says Jac, "the Cybermen recorded all their previous encounters with the Doctor. They may have *The Tenth Planet* Episode 4!"

The Doctor sets off to face the makers of the bomb, with Scott and co on board the TARDIS, and makes up with Adric. "That's lovely," says Richard. "A beautifully written and acted scene."

The TARDIS arrives on a space freighter *en route* to Earth. "This story has an odd structure," notes Jac. "We've left the caves, now we're suddenly introduced to a whole new set of characters on a

spaceship – it's like a second story opening."

"I quite like that strangeness," muses Clay.

"I LOVE IT!" yells Peter.

"Someone slip a Nytol in his Sprite, quick," whispers Jac.

The captain of the space freighter is the tough-talking Briggs, a hardened veteran of the space lanes. Played by Beryl Reid. Clay quivers. "She's got mad hair, doesn't understand a word she's saying, and is giving her usual 'tipsy auntie' performance. But you know what? It doesn't really matter."

The Doctor explores the silos of the freighter ("Another brilliant piece of design," comments Peter) and discover some bodies – so Part Two ends with him being suspected of murder! Again! "And yet he has such a pleasant, open face," sighs Clay.

Part Three sees the troopers leaving the TARDIS – ("leaving K-Nyssa in there *again*," notes Jac), and the Cybermen coming out of hiding to attack the freighter's bridge. "These scenes are *so* exciting," says Richard. "The shutters slamming down, the Cyberman frozen in the door..."

"Just like the old days," sighs Peter. "A human traitor, a stubborn commander ignoring the threat, a base under siege from an army of monsters. Oh my word, all we need is some foam!"

"As with *The Visitation*, Eric Saward's written a very trad script," says Clay. "I do have niggles – why was the bomb in those caves? Why was Ringway so keen to report the power losses if he was causing them?"

Before the others can reply, the Cybermen storm onto the bridge. "The Cyberleader says that the Doctor must 'suffer for their past defeats'. Rather emotive of him isn't it?" wonders Richard.

Jac raises a meek finger. "I'm sorry to say it, because you're all enjoying this an awful lot, but I think the Cybermen here are wrong. There's no alienness, no sense of their lost humanity. They're just standard melodramatic villains with boxes on their heads. The Cybermen are a fabulous idea with such potential, but this lot are just any old robot."

"Now you mention it, the moonboots look daft," says Richard. "And those two Cybermen guarding the corridor, gossiping, was odd."

"The gloves are silly too," sighs Peter, but he perks up again as Tegan changes into a trooper's fatigues. "Much sexier than her usual gear. And look, she's gunned down a Cyberman! First kill, and she's ice cool. You think you know someone..."

Into Part Four – where the Cybermen decide to use the freighter as a flying bomb. "Didn't they do that last time they appeared?" wonders Richard.

Peter nods. "And they made the same mistake then – leaving people aboard."

The Cyberleader threatens Tegan, forcing the Doctor to go all philosophical. "Coming right after *Black Orchid*, his speech about 'small, beautiful things' has an added resonance," says Clay. "Though the bit about 'eating a well-prepared meal' sounds odd. As if the Cybermen only eat badly-prepared meals. But then I suppose 'When did you last have the pleasure of eating a nice bag of chips?' would have rather killed the mood."

The Cybermen march the Doctor and Tegan back to the TARDIS – leaving Adric behind. "This has an ominous feel about it," shudders Richard. "That sort of thing always happens – but it's never normally directed with such significance."

Clay gasps as Adric cracks the Cyber logic codes and the freighter starts warping back in time. 'That's not possible' cries Beryl. 'It is when you have an alien device over-riding your controls' says Adric. "Eh?" says Clay. "That makes no sense at all. He might as well have said 'It is when you have a writer who needs to end the story with the destruction of the dinosaurs.' Pah!"

The Doctor defeats the Cybermen in the TARDIS with the gold edging of Adric's badge – and then pumps visual effects lead into his mate. "The Doctor using a gun doesn't seem right," muses Peter.

"As a last resort, we know he does," says Clay. "And it helps to play up the hopelessness of the situation. We know this is serious. Wow."

The freighter can't be stopped... the TARDIS scanner flares white – and it's goodbye to 1,844 genera of dinosaurs and one Alzarian...

"They've killed Adric. That's stunning. He was pretty useless, but what a way to go!" says Richard.

"Incredible," agrees Jac. "I can't quite believe it. And he knew he was going to die, which was heart-rending."

Peter nods. "Made even more poignant by that fact that Adric acknowledged himself to be a bit of a joke in Part One... yet he was getting more likeable, growing up and settling in, as the story progressed."

"That was probably his best story," Jac points out. "And despite occasional irritations, I genuinely liked him. Plus, he had a very cute nose."

> "Adric gets more likeable as the story progresses, which makes his death even more poignant." **PETER**

"Tegan and Nyssa in tears. The Doctor stunned, the credits rolling silently. I think I might have a cry myself," sniffs Richard.

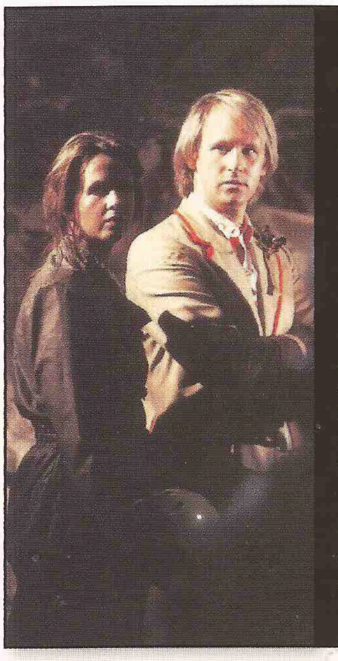
"I mean, um. Gosh." Peter snuffles.

Jac passes the hankies round. "Oh yes."

Clay sums up *Earthshock*. "That was staggeringly exciting and emotional. Yes there was Beryl, yes the script clunks a bit, yes the Cybermen were a bit too emotional. But it had Peter Grimwade directing, sadly for the last time." He blows his nose. "Here's to him for being a genius."

And the rest is silence.

## AND YOU SAID...



"What a shame this TARDIS crew didn't get more scripts like *Black Orchid* – the happy, relaxed partygoers with their light comedy of etiquette are unrecognisable from the constantly bitching 'pass the sodium chloride' brigade in Mr Dudley's last script."
**ALEX WILCOCK** ISLE OF DOGS

"This incarnation of the Doctor is definitely more fallible than previous ones. When accused of murder, Peter Davison's Doctor becomes desperately upset when he fails to convince the other characters of his innocence."
**STEPHEN MARTIN** HINCKLEY

"Ever notice that it only takes about eight seconds for anyone to be strangled to death in *Doctor Who?*"
**STEVE MANFRED** WISCONSIN, USA

"Of all the ways in which Adric was ever sidelined, having him stuff his face for a substantial portion of *Black Orchid* Part One is by far my favourite!"
**S MASLIN** UTSUNOMIYA, JAPAN

"*Earthshock* kept the playground buzzing for weeks as we were spoilt with so many surprises and so much action – a rarity back then. To pull off several shifts in pace and style so successfully was remarkable. Imagine what today's team could do with a script like this!"
**PAUL MASTERS** CLAPHAM

"The end-of-episode reveal of the Cybermen still ranks as one of the most impressive shock-entrances of any returning monster. Time (if you'll excuse the pun) has not dampened its effect. Nothing pointed towards the Cybermen; it was a brave move not to trumpet their return from the tallest building (or *Radio Times* cover) and the result was an ever-so-rare 'Wow' moment that the new series production team would kill for."
**GRAEME SCARFE** E-MAIL

"I still have a soft spot for those 1980s Cybermen. You can keep the noisy stomping of these new fangled versions. Nothing says 'Cyberman' like the soft squish of a freshly-sprayed moonboot..."
**PHILIP BRENNAN** E-MAIL

### JOIN THE TEAM...

In **DWM** 379 the Time Team will be watching *Snakedance* and *Mawdryn Undead* – and we want to hear *your* views on these stories too! Send them to the editorial address on p10, or by email to *dwm@panini.co.uk* (marked 'Time Team' in the subject line) by 9 January 2007, merci.

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▲ Top: Behind the scenes on **Earthshock**, and JNT in the Doctor Who Production Office in 1982.

# THE JNT LEGACY

**Richard Molesworth** examines a visual legacy from *Doctor Who*'s longest-serving producer...

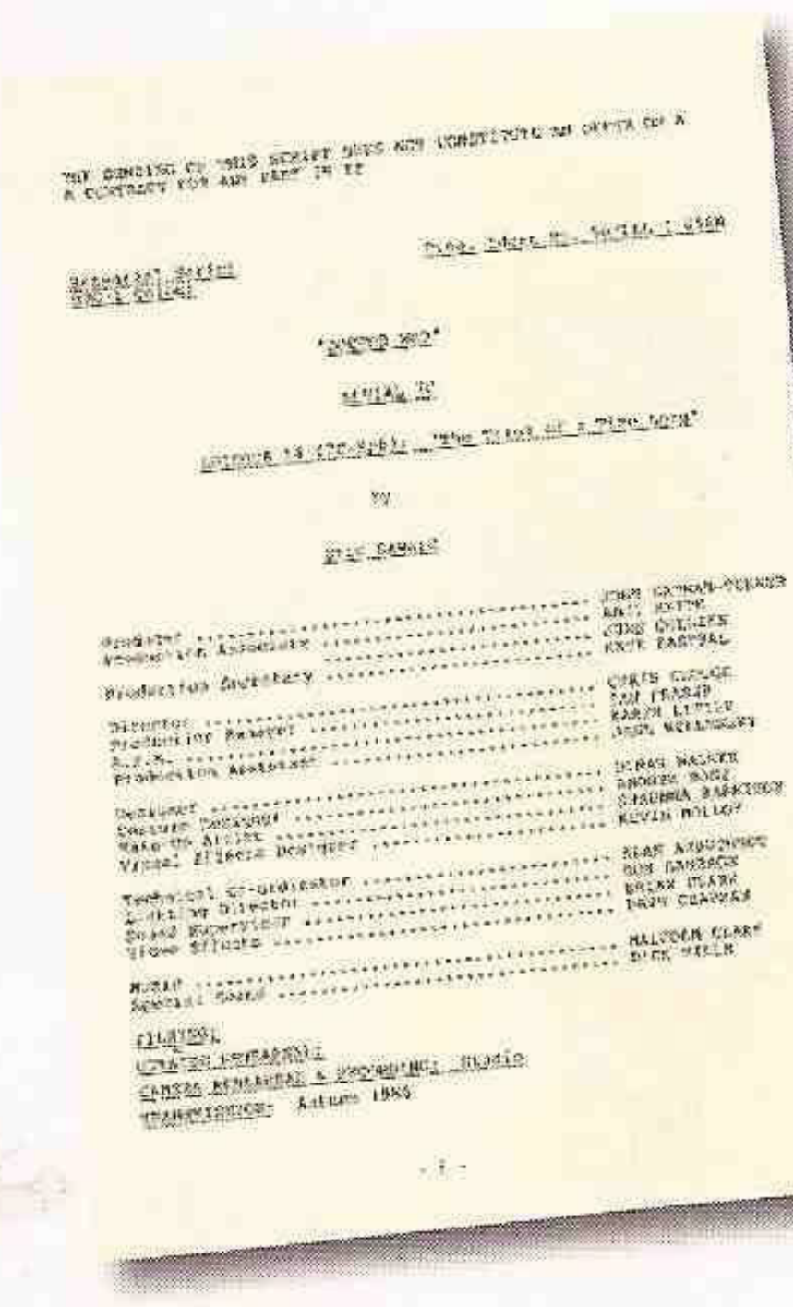
John Nathan-Turner was the longest serving producer of *Doctor Who*, working on the programme in this capacity from 1979 to 1989. What most people don't realise, is that he was – technically – producer for a little while longer. His final day as a fully salaried, card-carrying, BBC producer was 29 August 1990, nearly a year after the last episodes of *Doctor Who* went into production.

These final months at the BBC were not the best of days. *Doctor Who* hadn't been cancelled. No-one had actually made a decision that the programme *wasn't* to be made any more. But no-one would take the decision to make any more episodes either. Although Nathan-Turner had often looked for other projects to move on to while the programme was in production, he was kept on *Doctor Who* for longer than he would have perhaps liked. Now there was no *Doctor Who* to make, he was again prevented from moving to other projects due to a change in BBC employment policy. The days of the salaried staff producer were coming to an end, with more and more of Nathan-Turner's colleagues leaving the BBC, only to be re-employed again on freelance terms. When John Nathan-Turner left the BBC in August 1990, he was one of the last salaried producers to leave the Corporation. Only, he had no series to be re-employed back onto...

One of his last tasks before leaving was to close down the *Doctor Who* Production Office. The office, in Threshold House on Shepherds Bush Green, had been Nathan-Turner's place of work for over a decade. The actual Production Office had moved locations a few times over the years, but it was essentially the same office that all the *Doctor Who* producers had worked from over the years, right back to the days of Verity Lambert and Rex Tucker.

Back in the early 1980s, **Doctor Who Monthly**'s interviews with John Nathan-Tuner became almost an annual event, as aspects of the last on-screen season of the programme were discussed, and details of the new soon-to-air season were revealed. And usually these would be accompanied by a number of pictures of Nathan-Tuner in the Production Office. One wall of the office contained a huge whiteboard, where details of the season-currently-in-production were jotted down (and on which Nathan-Tuner once mischievously wrote the story title *The Doctor's Wife* just before giving an interview to a group of fans, wondering if any of them would notice), while another carried a huge selection of photographs from all eras of the programme. A collection of Target *Doctor Who* books sat on the shelves, while a comprehensive set of scripts for the series, going back to William Hartnell's era, lay neatly stored in a series of filing cabinets.

The BBC had decided that the Production Office was to close, and Nathan-Turner was given the task of clearing the room. Not able to bear to see nearly three decades of history consigned to the skip, Nathan-Turner removed as many of the files, documents and photographs as he could, and transferred them to his Brighton home.



▼ The unused Part Fourteen of *Trial of a Time Lord.*

Over the course of his years working on the series, Nathan-Turner had cause to make and keep tapes of many episodes through various stages of their production. He would view unedited studio rushes, or early edits of episodes that needed pruning to fit the allotted timeslot. A lot of these tapes he would keep in his home office, but many would be re-used again, especially if he was out when an episode of his beloved *Coronation Street* was on!

Throughout the 1990s, Nathan-Turner, and his partner Gary Downie (who worked as Production Manager on a number of John's *Doctor Who* stories) got to know several members of the *Doctor Who* Restoration Team – the small group of technically-minded fans who worked on old episodes of the series whenever they needed dusting down for VHS release or a repeat on the BBC. Several times, he discussed his personal archive of material, but in these pre-DVD days, his collection of VHS tapes, photos, design drawings and production paperwork had no immediate relevance to any projects that were being worked on.

As the 1990s faded away, the new decade saw the emergence of DVD as the popular format of choice for the presentation of films and TV series, and *Doctor Who* was one of the first titles the BBC put out to test the waters with this new format. As the first few *Doctor Who* titles came out, the Restoration Team began experimenting more and more with the possibilities the format could offer in terms of extras. Commentaries featuring the cast and crew, photo galleries and production sketches, interviews and location visits all slowly became viable for the range. The team was looking forward to involving John in some of these projects...

John Nathan-Turner's first involvement with the DVD range was for the *On Location* featurette for the *Resurrection of the Daleks* DVD, which was filmed around the locations used in this story in March 2002. Although John had been ill for some time prior to this, director Paul Vanezis was taken aback by just how poorly John actually was on the day. Hoping that John's health would improve, but fearing that it would not, plans for a commentary session with John and other contributors for the story *The Leisure Hive* were drawn up, but before studio time could be booked, John Nathan-Turner was admitted to hospital, and sadly died on 1 May, 2002.

Following John's death, Gary Downie took a step back from the world of *Doctor Who* – the pair had become common fixtures at the many *Doctor Who* conventions that took place up and down the country over the years, and attending these events without John was very hard for Gary. Gary kept in touch with members of the Restoration Team, and contributed to the *Adventures in Time and Spain* feature for the DVD release of *The Two Doctors*. He also kept in touch with a few close friends that he and John had encountered via *Doctor Who*, one of whom was Stephen Cranford, a long-term fan of the series.

While Gary was keen to help with the DVD range where he could, and knew that in John's belongings were photos, files and videotapes that could be of interest, the practicalities of day-to-day life always took precedence. Such mundane matters became even less of a priority for Gary, as having overcome a recent battle with cancer, he was told, not long after John had died, that the illness had returned. As ill-health began to take hold, Gary decided to go through John's office and effects. A small number of props were sold at auction late in 2005, such as the character figurines that had been used in *The Five Doctors* (which had been displayed in the *Doctor Who* Production Office since 1983), and one of Tom Baker's scarves, but before he could decide what to do with John's archive of paperwork, his illness worsened, and Gary Downie died in January 2006.

Before his death, Gary made arrangements for Stephen Cranford to inherit all the *Doctor Who* items that he and John had amassed over the years. After all the necessary legal affairs had been resolved, Stephen contacted his friends in the Restoration Team. Not only was it Stephen's wish that John and Gary's *Doctor Who* archive should be passed to the team so that it could be used and presented in the most suitable manner for a wider audience to enjoy, but – from all accounts – it was both Gary and John's wish too.

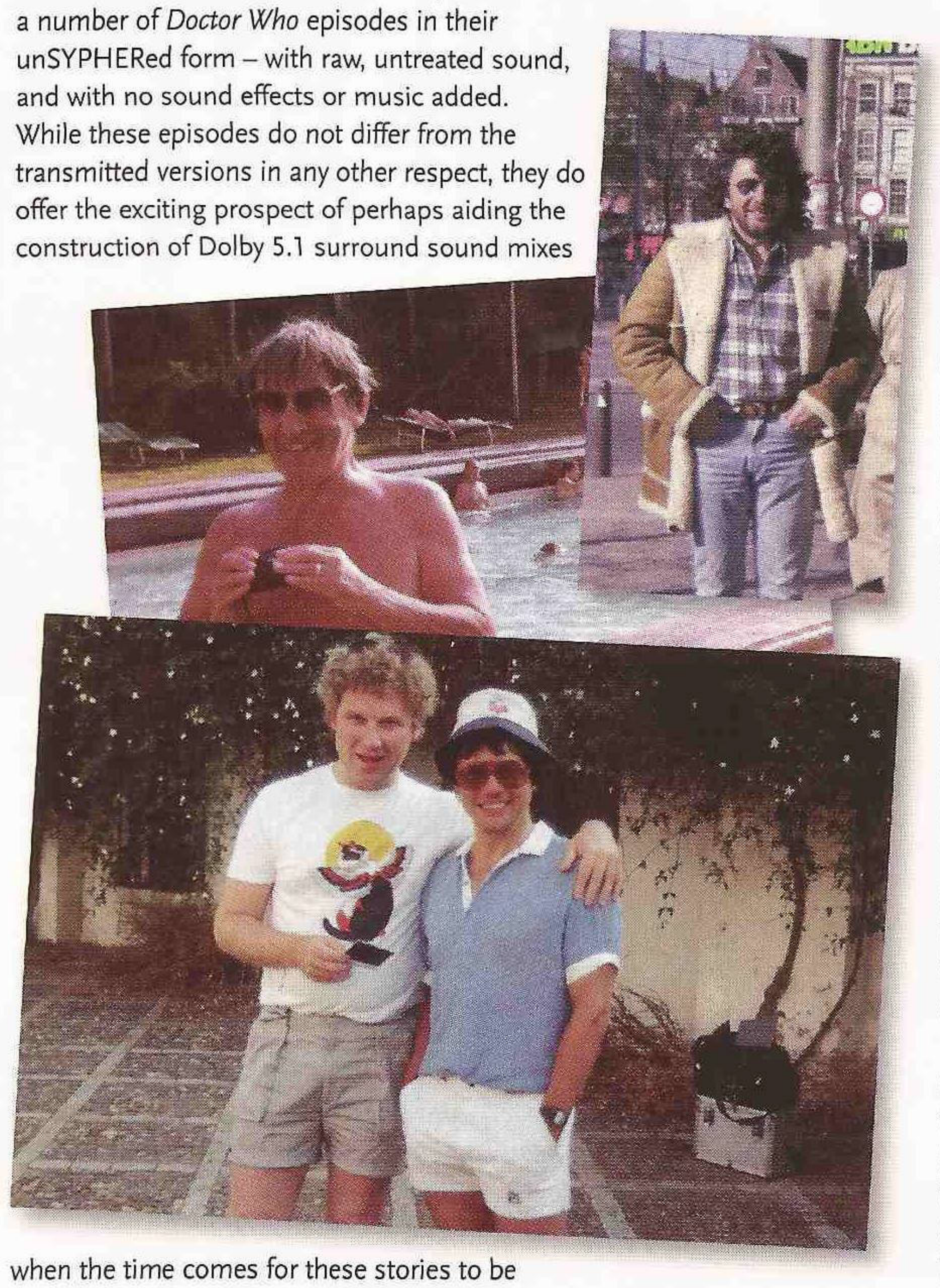
The archive broadly falls into four categories – videotapes, photographs, scripts and production paperwork. It should be pointed out that this article isn't here to provide a definitive catalogue of the material – we don't want to spoil too many surprises for future DVD releases! – but rather to give an overview of John's collection and a taster of things to come.

It's almost certain that the majority of the tapes JNT kept were not saved with any forethought. Most of them would have been ones that just happened to be in the Production Office at the time John cleared out the contents, although a few would have been kept for specific reasons; one such is a U-matic recording of Peter Davsion's first full day in the studio as the Doctor, on the set of *Four to Doomsday*. Other stories John kept studio recordings for (on a mix of U-matic and VHS) include *Earthshock*, *Timelash* and *Ghost Light*.

As mentioned above, John and Gary regularly re-used VHS tapes to record other items – a potentially exciting batch of tapes that were labelled up as *Doctor Who* items were found to contain recordings of a TV series on learning Spanish! The tapes chosen for re-use seem to have been selected at random, and what survives does so by chance rather than design. Happily, the tapes that did survive include a large selection of early edits (known in the trade as '71 Edits') of a variety of episodes spanning John's entire tenure as producer, from stories such as *The Keeper of Traken* and *The Two Doctors*. One much-sought-after moment is happily retained on one of the tapes – a timecoded VHS tape of the '71 Edit' of the first episode of *The Awakening* contains a deleted scene featuring short-lived robotic companion Kamelion, which runs to just under a minute, and was thought lost forever.

▲ Top: Sophie Aldred poses in period dress in a special photoshoot for *Silver Nemesis.*

Also in the video collection are tapes of a number of *Doctor Who* episodes in their unSYPHERed form – with raw, untreated sound, and with no sound effects or music added. While these episodes do not differ from the transmitted versions in any other respect, they do offer the exciting prospect of perhaps aiding the construction of Dolby 5.1 surround sound mixes when the time comes for these stories to be considered for DVD release.



▼ Below: A pool party for the cast of *The Two Doctors*, and John on the streets of Amsterdam.

John also retained a large number of scripts from all eras of the programme, dating back to the William Hartnell years. One of the most interesting is Eric Saward's full script for Part Fourteen of *The Trial of a Time Lord*, which was never made after a dispute between Saward and Nathan-Tuner. The episode as transmitted was written by Pip and Jane Baker without reference to Saward's original script, or the notes Saward had made with writer Robert Holmes.

The mass of paperwork that JNT and Gary kept was staggering.

John Nathan Turner

Gary's production file for *Silver Nemesis* contains every piece of paperwork that he generated or needed throughout the production of this story, and is exactly how he left it in 1988 when his work on the story finished. Other files from the Production Office detail which other BBC programmes requested to use clips from *Doctor Who* throughout the 1980s, planning details of the 'cancelled' original Season Twenty-Three, and a scrapbook of press cuttings from the time of the 1985 'hiatus'.

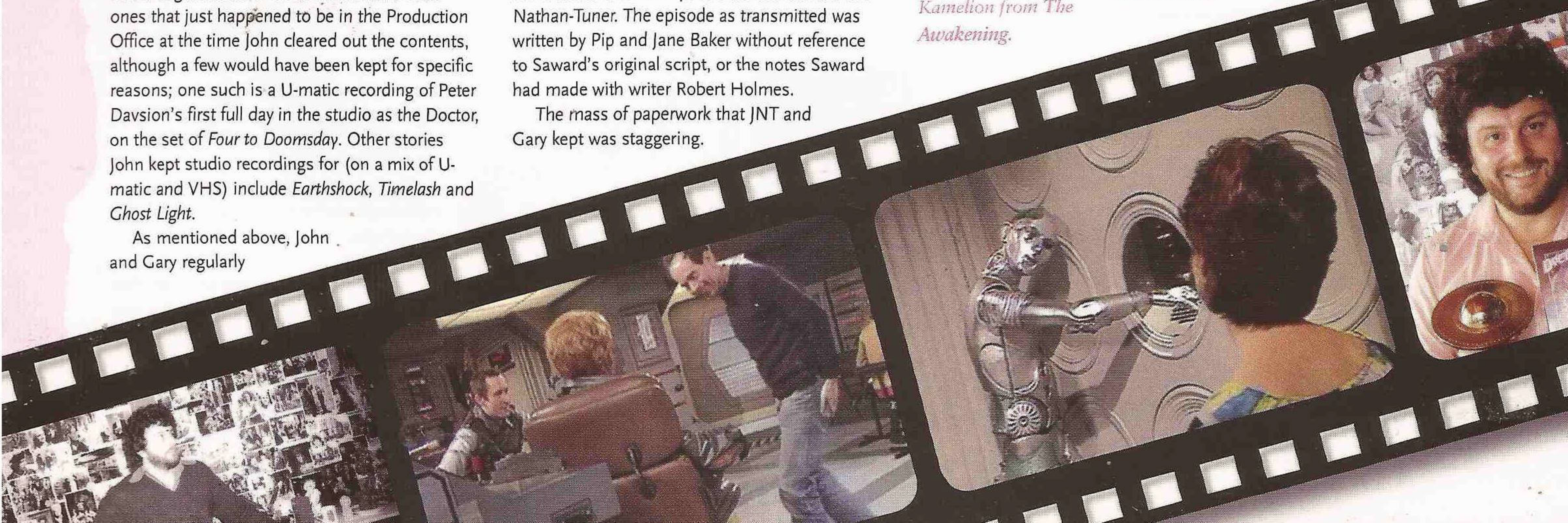
A bulging file contains details of all the BBC repeat screenings of *Doctor Who* stories throughout the 1970s, with the paperwork for the repeat of *The Deadly Assassin* Part Three in August 1977 confirming the cutting of 6 seconds from the episode's cliffhanger due *"to previous complaints of violence"*, which is backed up with correspondence from director David Maloney and new producer Graham Williams.

Lastly, JNT's photo archive holds a great deal of interest, as John kept copies of many *Doctor Who* photos for which the originals have long since been lost by the BBC. Not just standard *Doctor Who* images either, but also special photos, such as the ones used for postcards of the cast that the production office would regularly send out to enquiring fans, or the entire selection of photographs taken of Peter Davison in preparation for the creation of the Fifth Doctor's title sequence. Other photographs of interest are a whole batch of continuity reference pictures taken during the making of *Silver Nemesis* and *Ghost Light*, showing all the details of the costume and make-up of each character.

*Doctor Who* very rarely went on location without Nathan-Turner in attendance, and it seems he always brought his camera with him, managing to catch behind-the-scenes details from of many of his stories. Perhaps not surprisingly, foreign jaunts for *Arc of Infinity* and *The Two Doctors* seem to fare rather well in the photo stakes. In fact, a pool party in Spain is the focus of a whole batch of photos, featuring Colin Baker, Patrick Troughton, Frazer Hines and the rest of the cast and crew enjoying their time away.

The entire archive offers a rare insight into the production of *Doctor Who* during the 1980s, and the contents will play a very significant role in the preparation of the DVD releases of these stories in the years to come, starting with January's *New Beginnings* box set. The *Doctor Who* Restoration Team would like to thank Stephen Cranford for making it available for use in future projects. Thanks to his generosity, many others will get a chance to share in the fascinating material that John and Gary preserved for so long.

*New Beginnings is previewed in the next issue.*



▼ Below: Director Peter Grimwade in studio footage from **Earthshock**, plus a long-lost scene featuring Kamelion from *The Awakening.*

# OFF THE SHELF

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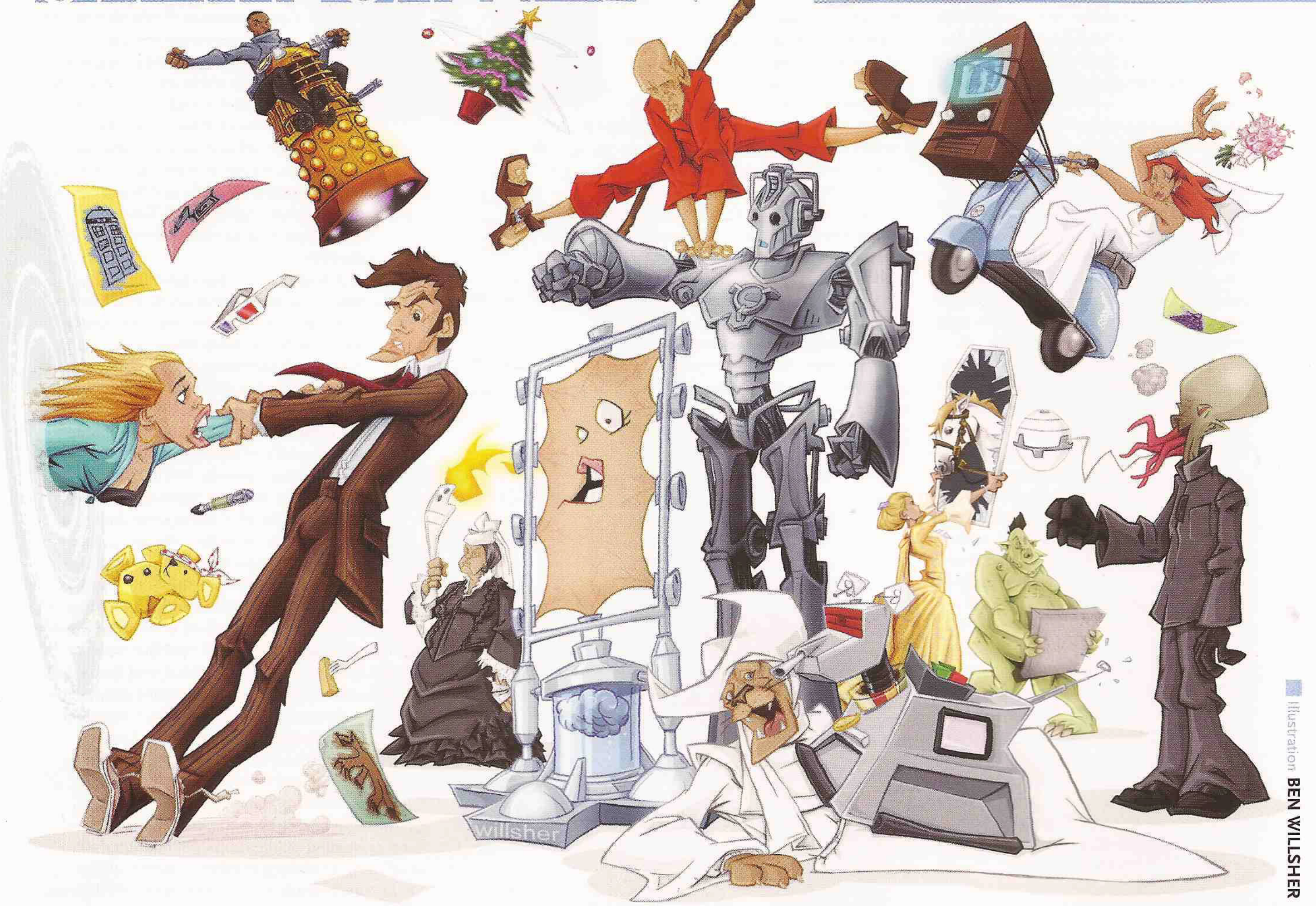

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THE AIMS OF SERIES TWO OF THE REVIVED *Doctor Who* seem fairly clear. Firstly, to build on Series One by returning successes like Cassandra, Pete Tyler and the Daleks. Secondly, to broaden the show's horizons by trips to alien planets and telling different types of stories, like the almost Doctorless *Love & Monsters*.

So how does Series Two compare to the successes of Series One? Series Two might not quite match Series One's epic sense of grandeur, with the backstory of the Time War and the dramatic reveal of the Daleks' survival, but then, did Series One have any individual stories as perfectly formed and plotted as werewolf story *Tooth and Claw*, or Steven Moffat's touching and *Time Traveller's Wife*-like *The Girl in the Fireplace*?

*Fear Her*, with its uneven mix of suburban ordinariness, domestic violence and over-the-top 2012 Olympic material, is easily the revived series' weakest story yet. Matt Jones' deep space tale of ancient evil, on the other hand – the taut, two-part *The Impossible Planet/The Satan Pit*, brilliantly directed by find-of-the-season James Strong – is arguably its best. Torchwood makes for a less enigmatic linking theme than last year's 'Bad Wolf', and after the story of its origin is revealed in *Tooth and Claw*, it sometimes felt rather crudely dropped into scripts, until the Institute's full appearance in the series finale, *Army of Ghosts/Doomsday*, which gives the storyline a solid and satisfying conclusion.

Billie Piper shines throughout, and with perhaps less heavyweight material than in her first year – save for the obvious exception of her farewell scene and the tears shed in *The Christmas Invasion* – she ploughs her energy into showing us a more mature and confident Rose, who has grown to thrive on the Doctor's dangerous lifestyle as much as he does. No moment better illustrates their closeness and understanding than in *Tooth and Claw* when they hug in their excitement at seeing the werewolf. She's funny in her bitch-fights with Sarah Jane in *School Reunion*, and brave when she rouses the crew of *The Impossible Planet*'s space base into fighting back against the Ood.

After last year's success with re-establishing the Daleks, it was only natural that Series Two would turn its attention to the Cybermen, repeating the pattern of introducing them midway through the series and returning them in greater numbers for the finale. Unlike the Daleks, however, who returned to *Doctor Who* much the same as they'd left it back in 1988, the parallel Earth-set *Rise of the Cybermen/The Age of Steel* shows us an all-new race of Cybermen being created from scratch, a move that essentially gives *Doctor Who* two versions of the same monster. Taking the best from previous designs, the new Cybermen look impressive and, drawing on the original concepts of replacement-surgery-gone-mad, Tom MacRae's two-parter conjures up some unambiguously upfront images, such as the Cyber-factory, with its conversion units of whirring blades and saws. The attempt to return the Cybermen to their roots as emotionless creatures is long overdue, and the sequence where a recently-upgraded female with a damaged Emotional Inhibitor talks about her up-and-coming wedding is one of the series' most affecting moments.

The Cybermen, of course, aren't the only old favourite to have undergone a spot of reimagining. The Sarah Jane Smith who walks back into the Doctor's life in *School Reunion* isn't quite the same character that Elisabeth Sladen originally played, but one that's largely been extrapolated from the rushed goodbyes in the last few minutes of her final story, *The Hand of Fear*. Sarah's relationship with the Doctor as seen on TV

**REVIEWERS THIS ISSUE:**

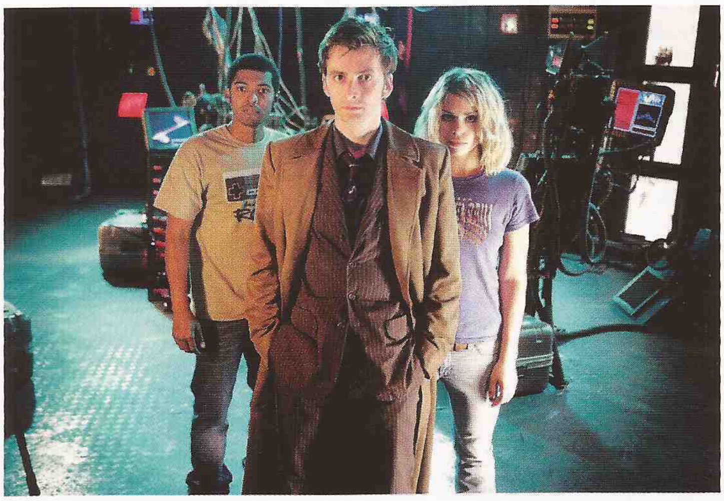
Vanessa Bishop (VB)
Matt Michael (MM)

between 1973 and 1976 was never anywhere near as intense as Toby Whithouse's script implies, which puts it on the same level as Rose's. For the purpose of the story, however – to explore how a companion copes with life after the Doctor leaves them and to show Rose that it will one day happen to her – the approach works an absolute treat, giving Sladen the best material she's ever had.

As for the new Doctor, slim and suited, David Tennant's Doctor has less 'Casanova' charm than expected, but charges about with a boundless energy, and makes a character trait of vocalising every thought that runs through his head. It takes us a while to really get to know him, however, with his first two scripts slow to establish his character. Having regenerated to look fighting fit at the end of *The Parting of the Ways*, it seems odd that *The Christmas Invasion* should back-pedal to present a story where the Doctor spends much of the time unconscious or acting deliberately strange. *New Earth* doesn't do him many favours either, most of it being written around Billie Piper, and its 'mind-swap' plot – where Cassandra takes over both the Doctor and Rose's bodies – further delays the chance to see the new Doctor and Rose gel together properly.

Like last year, the series features an impressive guest cast, with a number of strong female roles: Zoë Wanamaker back as bitchy Cassandra, and this time in her human form with a performance that is unexpectedly touching; Pauline Collins and Tracy-Ann Oberman as Torchwood founder Queen Victoria and its equally patriotic twenty-first-century boss, Yvonne Hartman; the aforementioned Elisabeth Sladen, Sophia Myles as *The Girl in the Fireplace*'s Madame de Pompadour; and Clare Rushbrook's resourceful astronaut Ida Scott. Going over the top for the boys are Anthony Head and Roger Lloyd Pack, and in one of the series' best performances, Marc Warren as Elton Pope, in Russell T Davies' sweet and moving hymn to fandom, *Love & Monsters*. Best of all is Noel Clarke, as Rose's on/off boyfriend Mickey Smith, who finally frees himself of the 'tin dog' image, and becomes a hero in his own right.

As with last year, this series is Rose's story as much as the Doctor's. As the Doctor moved on from the Time War and out of the guilt over his part in it that weighed so heavy on his predecessor, so, with Jackie, Mickey and the parallel world Pete Tyler, Rose's life is put back together in a bizarre display of super-neat narrative tidiness that still, somehow, manages to feel traumatic and unexpected. The success of Series Two and the Rose Tyler era of *Doctor Who* can be measured by that, despite concluding with the historic first meeting between the Daleks and the Cybermen, it's Rose's departure that still feels like the big event.



> "David Tennant's Doctor makes a character trait of vocalising every thought that runs through his head."

## DVD EXTRAS

Considering the interest generated by Series One, the 'Extras' that accompanied its box set release were OK but nothing more. Series Two is better value. All episodes look magnificent and sound spectacular in marvellous 5.1. Displaying a much greater understanding of the buying audience, 'Extras' include deleted scenes and a fun 'blooper' reel that effects studio The Mill contributes to with a camp *Tooth and Claw* werewolf missing his cues. Neither package is that extensive, but what is there is fascinating: from the deleted scenes, Tennant's newly-regenerated Doctor struggling to say "Fantastic!" and, deciding it no longer feels right, trying out other phrases; and from *Doomsday*, a bizarre scene where the Doctor sarcastically suggests to a Cyberman that they should pop back to the TARDIS and run away together.

Like last year, 'cutdown' editions of BBC Three's excellent *Doctor Who Confidential* documentaries are utilised to supply a detailed look at all areas of the programme's production – the series' tribute to Rose, and the surreal sight of a Cyber boot-camp, where extras are trained in the Cybermen's marching, among the treats waiting to be rediscovered. However, as 2006's 13-part run didn't feature as much material from the series' history, these reduced versions have had to make some sacrifices over what new material they include.

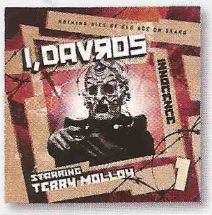
Where the box set's 'Extras' benefit most, though, is from the input of David Tennant. Both Tennant and Piper record video diaries; Piper's ends with the series' first recording block. Tennant, on the hand, displaying dedication above and beyond the call of duty, sticks with the project for the series' entire nine-month production, recording an absorbing 85 minutes that tells a tale of nerves, exhaustion, long night shoots and disrupted schedules that not only takes the viewer into the very heart of the programme's demanding production, but also takes in several extra-curricular duties, such as appearing on *Blue Peter*, switching on Cardiff's Christmas lights and, best of all, a Christmas Day entry where Tennant records *The Christmas Invasion* going out in front of a rowdy audience at his family home. The only down side is an editing mistake that means the running order goes a little awry at the end (on the review copies, at least), and the decision to split the diary up into 26 separate entries that makes viewing it more of a broken experience than it should be.

Tennant also proves to be a regular presence on the commentaries, joining a wide and well chosen collection of cast and crew including Billie Piper, Camille Coduri, Noel Clarke, Sophia Myles, Tracy-Ann Oberman, directors James Hawes, Graeme Harper and James Strong, and writers Toby Whithouse and Matthew Graham, who all fall over themselves to make each as lively and informative as possible. Commentaries are split between standard audio format and five episodes – *The Christmas Invasion*, *The Girl in the Fireplace*, *The Age of Steel*, *The Impossible Planet* and *Doomsday* – that use an innovative 'in-vision' presentation that shows its contributors talking about the production in a square at the bottom of the screen, with a number of others being skewed to discuss specific areas of production, such as *Tooth and Claw* and *The Idiot's Lantern*, that both look at design and visual effects. All are excellent, but the stand-outs include *The Christmas Invasion* 'in-vision' commentary – with Russell T Davies, Julie Gardner and Phil Collinson wearing party hats and discussing the episode before its actual transmission – which is honest as much as it is chatty, with Russell pointing out lags in the script and revealing concerns from Head of Drama Jane Tranter that the Doctor was out of the story too long, and Dan Zeff's enthusiastic overview of *Love & Monsters* that, along the way, lets slip an intriguing plot element for Series Three.

It would have been a crime if the *Children in Need* scene had been left out of the package, so its inclusion is much appreciated, but it's a shame it couldn't have been arranged for the Tardisodes and *Attack of the Graske* to appear as well. It's also a shame this year's specially-shot trailer is missing, and particularly the lengthy and superbly-edited series trailer that ran on the BBC's interactive service.

Overall, though, this is an essential purchase. Glorious. VB

## SHELF BRACKETS



## I, DAVROS 1.1 INNOCENCE

**AUDIO PLAY** Big Finish
**BY** Gary Hopkins
**PRICE** £10.99 | **OUT** Now

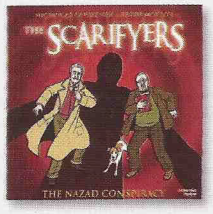
There's an odd tendency to try to psychoanalyse fictional villains, often through some Freudian study of their childhood. Recently, we've had the *Star Wars* prequel trilogy, a three-film justification of Darth Vader's wheezy tyranny, and *The Texas Chainsaw Massacre: The Beginning* explaining Leatherface's power-tool fetish. Even Hannibal Lecter's to get a slice of the action!

All these origin stories try to put a cod-psychological gloss on a familiar character. In *Doctor Who's* one previous such tale, the full extent of Dalek creator Terry Nation's efforts to explain their evil was that they were invented by a crippled psycho Nazi. We're thus left in the strange situation of having a series of audios that aim to tell the genesis of the *Genesis of the Daleks*.

This first play, *Innocence*, stars *The Idiot's Lantern*'s Rory Jennings as the teenage Davros many years before he produced the Daleks (an amusing choice given that Jennings' first credited role was as a young Frankenstein!). Jennings' performance as the precocious class swot is guaranteed to put your teeth on edge. That's no fault of the actor's: Davros is presented as an amoral, conniving monster; a mummy's boy prepared to sacrifice his family to further his ambitions.

The play is compelling, weaving Davros' history into the wider story of the Kaleds' destructive conflict with the Thals, and setting up some running plot threads: Davros' sister, Yarvell, joins the Peace Movement and his mother manoeuvres for political power. However, author Gary Hopkins' central focus is rightly on Davros' fascination with radioactive mutation experiments and his increasingly callous attitude towards those he sees as inferior (practically everyone). Oddly, though, Hopkins makes no attempt to generate any audience sympathy for Davros. Throughout the play he is utterly cold, his only passion reserved for dangerous scientific research.

As a result, *Innocence*, however well crafted, is very difficult to *like*. With such a charmless central character, the entertainment comes from second guessing when Davros might suffer his inevitable debilitating accident, and when the idea of the Daleks first enters his head. MM



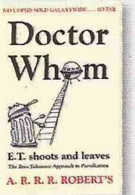
## THE SCARIFYERS: THE NAZAD CONSPIRACY

**AUDIO PLAY** Cosmic Hobo Productions | **BY** Simon Barnard
**PRICE** £10.99 | **OUT** Now

The cover to audio *The Scarifyers* shows its stars, Nicholas Courtney and Terry Molloy, drawn like *Tintin* characters, a look that accurately conveys the style and tone of Simon Barnard's adventurous script.

Set in London 1936, Molloy plays ghost story writer Professor Dunning and Courtney the Metropolitan Police's oldest serving officer, Inspector Lionheart who, following the bizarre deaths of a number of Russian *émigrés*, are brought together to investigate the mysterious Nazad Club, exotic haunt of the rich and well-connected.

If you don't mind swapping science-fiction for more old-fashioned thrills, there's a lot to enjoy about this well-made production – the large, exaggerated characters, from a 'tally-ho' trigger-happy General to Bobo the Magnificent, a sinister clown; excellent music that's full of derring-do; good gags and funny one-liners; and Courtney and Molloy, the former all charm and dignified, the latter excitable and blustering. The plot could be tighter and the pace a little quicker, but these are minor quibbles when placed alongside the overall sense of fun and period colour. *Tintin* isn't *The Scarifyers'* only likeness, either – had Robert Holmes ever got his *The Talons of Weng-Chiang* spin-off, *Jago and Lightfoot*, off the ground, I imagine it wouldn't have been too dissimilar. **VB**



## DOCTOR WHOM

**BOOK** Gollancz | **BY** ARRR Roberts
**PRICE** £8.99 | **OUT** Now

A double-barrelled parody that combines *Doctor Who* with Lynn Truss' phenomenally successful punctuation book *Eats, Shoots and Leaves*, this is the story of *Doctor*

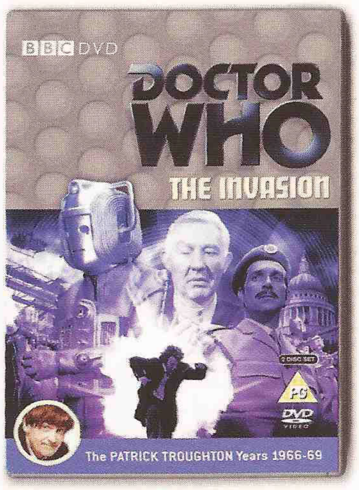
## THE INVASION

**DVD** 2 | entertain | **BY** Derrick Sherwin from a story by Kit Pedler | **PRICE** £19.99 | **OUT** Now

IT'S A MEASURE OF OUR TIMES THAT just a few years ago, the release of 1968's Cyberman story *The Invasion*, with its two missing episodes (Episodes One and Four) recreated using black-and-white animation, would have been the *Doctor Who* event of the year, probably with unreasonably high expectations. As it is, the project seems to have virtually come out of nowhere – and is probably a lot better for it.

It's inevitable that jumping from animation to live action to animation again is slightly jarring. Short of the missing episodes being recovered, however, this is probably the best 'complete' version of the story that we're ever going to get. As a piece of work in their own right, the animated episodes are stunning. Animated by Cosgrove Hall, the company behind 2003's online adventure *Scream of the Shalka*, *The Invasion*'s episodes are smoother than *Shalka*'s but still relatively simple in the level of animation they offer. Where the episodes really score is in their heightened sense of design and style – the glints of light that dance on the time rotor of the TARDIS console, for example, and the wreaths of smoke that coil around the barrel of a fired gun. Cosgrove Hall's *Invasion* is an atmospheric, *film noir*ish production full of skewed angles and long shadows. Episode One's sequence where the Doctor, Jamie and Zoe hitch a ride with a nervous truck driver, who eventually gets shot by two motorcycle security guards, is particularly effective and plays brilliantly alongside Don Harper's spiky and sinister musical score. The last few minutes of Episode Four, where the Doctor and Jamie watch a Cyberman being revived, are also deliciously creepy.

In the main, though, it's probably fair to say that the animated episodes don't get the story's best material to play with. After the van driver sequence, Episode One settles down to become a fairly talky introductory episode, and Episode Four mainly concerns itself with the helicopter rescue of the Doctor and co by UNIT. The iconic shot of Cybermen gathered in front of St Paul's, recreated for the animated trailer and re-imagined with dark storm clouds and driving rain, on the other hand, shows just how striking and inspiring Cosgrove Hall's work can be.



*The Invasion*'s position as one of *Doctor Who*'s most influential stories – creating the UNIT format of the Jon Pertwee era and, more recently, inspiring large chunks of *Rise of the Cybermen/The Age of Steel* – doesn't stop it feeling a bit strung out here and there. At eight episodes it's a long story that twice overplays its hand – once keeping the Cybermen out of the picture until the end of Episode Four, and again squeezing the invasion itself into the last two episodes.

Derrick Sherwin's script revolves around Tobias Vaughn, the sinister Managing Director of the world's leading electronics company, International Electromatics. Vaughn is in cahoots with the Cybermen and their plan to invade Earth, but eventually plans to seize power for himself, kidnapping eminent scientist Professor Watkins to develop a weapon that he can use against his allies. The story's 'slow burn' approach means more focus on its characters, and Kevin Stoney as Vaughn, and Peter Halliday as his right-hand heavy Packer, make a perfect double-act of cruel sophistication and outright thuggery. Where *The Invasion* stands out is in its tone. Sherwin's story may go round the houses a bit, but the combination of its black-and-white episodes, its real world, contemporary setting, sinister incidental music and Douglas Camfield's direction, that swings between all-out action and the creeping menace of a spy thriller, all add up to lend the production an unusual level of believability and seriousness.

When *The Invasion* really gets going, it doesn't disappoint, providing some memorable scenes and images – the Cybermen on the march through London, Vaughn goading Professor Watkins to shoot him, and the crew of missile site Henlow Downs slumped unconscious over their desks, held in the hypnotic control of the Cybermen's invasion signal. After such a lengthy story, it's also pleasing that the Cybermen's defeat isn't rushed through, but tackled in a series of believable stages.

> "The animated *Invasion* is an atmospheric *film noir*ish production of skewed angles and long shadows."

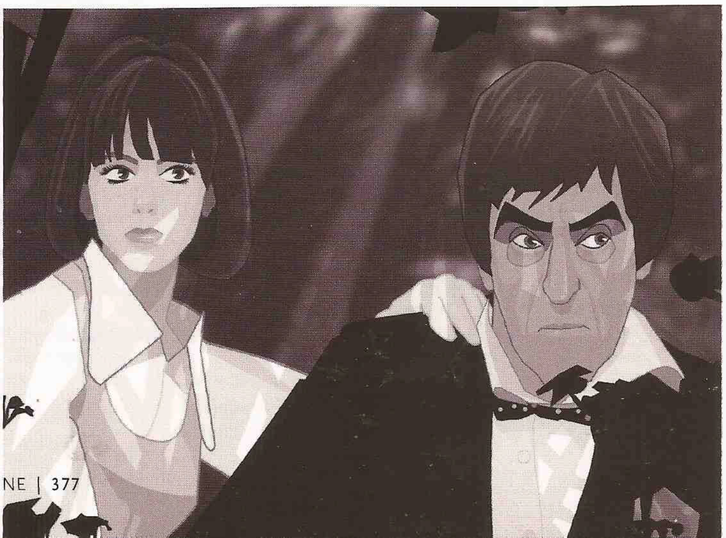
### DVD EXTRAS

As with the main feature, the DVD 'Extras' are split between those that focus on the animation and those that look at the original television production. The animation has two associated featurettes – *Flash Frames*, a look at how the episodes were created, and *Character Design*, showcasing animation director Steve Maher's character drawings and animation tests. There is also an informative commentary on Episode One, with Maher, producer James Goss and audio restoration expert Mark Ayres discussing the use of backgrounds and photographs taken from the existing episodes to create scenes that will match as closely as possible with the rest of the story. They also talk about having to tread the fine line between being faithful to the original and embellishing the visuals. As *The Invasion*'s presentation is the first of its kind, however, main feature *Flash Frames* feels rather cut short at just 11 minutes, seeming to only scratch the surface of the animation process.

The television story itself is handled by *Evolution of The Invasion*, a 50-minute 'Making of' that views *The Invasion* as the original template for all the subsequent modern-day Earth stories. Contributors include *Invasion* faces such as Kevin Stoney, Peter Halliday, and Edward Burnam (Professor Watkins) and Sally Faulkner (Isobel Watkins), and some unusual insights are given along the way, particularly from Terrance Dicks, who remembers director Douglas Camfield feeling frustrated that he was only seen as a straightforward action director, and not trusted with more moody, experimental material.

The story's commentary – for Episodes Two to Eight – features actors Wendy Padbury, Frazer Hines, Nicholas Courtney and Production Assistant Chris D'Oyley-John. The chit-chat is agreeable enough, but of the "Where was this filmed? Who was that actor?" variety, although the actors enjoy seeing their animated selves in Episode Four.

The final featurette, *Love Off-Air*, is an affectionate look at the trials of recording *Doctor Who* on audio in the days before video recorders – a practice that has made this special release possible. Featuring contributors such as BBC Audio's Michael Stevens and BBC Books' Justin Richards, this is a light-hearted and nostalgic look back to a time when a reel-to-reel recorder was the only way to relive those Saturday teatimes. **VB**



*Whom*, the grammatically-correct Time Lord, who has come to save our universe from the terrors of sloppy syntax and bad grammar.

Author ARRR Roberts' book (real name Adam and a professor of nineteenth-century literature at London University) not only tackles grammar and punctuation but also has fun with wordplay and features the odd funny passage. Sample from page one:

"The extra-terrestrial pointed his oddly-shaped weapon at the Dr. 'This is the end.' He said. 'This is goodbye for ever, Dr! No longer shall your kind oppress the galaxy with your terrible grammatical correctitude-'

'-ness,' corrected the Dr in a small voice. Even though he had his arms up, and a gun stuck into his chest, he couldn't help it."

It's a long joke, however, and one that wears thin well before the end. The level of parody isn't that sophisticated either. Daleks are 'Garleks' and Cybermen 'Cydermen'. Garlek creator Stavros only means anything if you can remember Harry Enfield's comedy kebab shop owner from the late 1980s.

'*Doctor Whom* pays tribute to *Doctor Who*', a short section where the television Doctors are recalled under vague headings such as 'Patrick Hartwell' and 'The guy who came after the guy who came after Peter Davison', scores more highly. **VB**

## MEMORY LANE

**AUDIO DRAMA** Big Finish | **BY** Eddie Robson
**PRICE** £14.99 | **OUT** Now

PAUL McGANN is
DOCTOR WHO
MEMORY LANE
BIG FINISH

**DOCTOR WHO HAS ALWAYS THRIVED** on weirdness: it's often the very strangeness of some of the stories that has made them so disturbing. Think the TARDIS phone ringing and a disembodied voice asking for mummy, a demonic face behind a crack in a wall, or a policeman with no face at all. *Memory Lane* understands all of this, and uses it to provide an arrestingly odd first episode that features the TARDIS arriving in a street made up of an endless series of identical houses with the same woman behind every door, a grown man behaving like a 10-year-old child, and a sinister ice cream van driving around the neighbourhood.

As a hook to intrigue the audience, writer Eddie Robson's initial premise is a cracker, and if the story ultimately boils down to the kind of twist that *Star Trek*'s pulled off on more than one occasion, what makes *Memory Lane* so entertaining is the *way* that twist is dealt with. By the middle of the second episode we're pretty clued up on what is happening, and the question then becomes why the bickering aliens, Argot and Lest, are doing what they're doing to Tom Braudy.

Everything about the play smacks of quality and energy. Every one of the cast is thoroughly engaging, working the script to maximise each joke or throwaway line. In this, Paul McGann takes the lead. His Eighth Doctor can sometimes come across as detached and weary, but in *Memory Lane* he's as lively as he's ever been, quizzing the ice cream vendor about his wares, celebrating his victory over the despotic Mawvik, and bravely withstanding the tortures that Argot and Lest subject him to. McGann is a joy, but there's no-one who isn't giving it their all, and the result is one of Big Finish's best acted plays. In this, they are supported by a confident, witty script. Robson avoids getting too caught up in the twists and turns of plot mechanics, and instead concentrates on penning sparkling dialogue.

Some of the jokes are aimed at the hardcore – the Doctor's disappointment that he can't buy a Sky Ray at the ice cream van, for example – but anyone can enjoy C'rizz's spiky relationship with astronaut Kim Kronotska, or Lady Louisa Pollard's cutting ripostes ("We don't wish to buy any pegs and you cannot camp on our land," she grandly informs the odd-looking pair).

Although there's no real reason why the company should stick to strict timings, a number of recent Big Finish plays have overrun their allocated 100-minute/four-part slots by some considerable margin, and with little gain. *Memory Lane*, on the other hand, is structured to tell its admittedly slight story concisely and within the time limit. It's surprising what a difference this makes: the play possesses real momentum, and benefits from its author's self-discipline.

If *Memory Lane* does have a fault it's that the plot is not as ambitious as it might be. Given that the dialogue is so strong and the performances exceptional, though, this is hardly a major flaw. The best Eighth Doctor audio for some time, *Memory Lane* is highly recommended. **MM**

"Everything about *Memory Lane* smacks of quality and energy, and the whole cast is engaging."

## MONSTERS ON EARTH

**TELEVISION SOUNDTRACKS** BBC Audiobooks
**BY** Various | **PRICE** £45.00 | **OUT** Now

DOCTOR WHO
MONSTERS ON EARTH
BBC
MONSTERS

**BBC AUDIO'S LIMITED EDITION** collectors' tin, *Monsters on Earth* finds common ground in popular reptilian monsters the Silurians and Sea Devils, drawing together all three of their TV soundtracks – Third Doctor stories *Doctor Who and the Silurians*, that sees the Silurians waking from hibernation in caves beneath Derbyshire, to set about trying to claim the planet as their own, *The Sea Devils*, where the Silurians' amphibian cousins are revived from hibernation by the Doctor's arch enemy the Master, and Fifth Doctor adventure *Warriors of the Deep*, which sees both races join forces in 2184 to attack Sea Base Four and provoke a war between rival human governments.

Malcolm Hulke's *Silurians* transfers to audio smoothly, the story's one weak point – its unconvincing, man-in-a-suit dinosaur – covered over with colourful linking material read by Caroline John (companion Liz Shaw in the story) – although I suspect the linking material writer (in this case, John Molyneux) is having a joke when he describes the creature as "a terrible lizard."

Narrated by companion Jo Grant actress Katy Manning, *The Sea Devils* doesn't make the leap quite so effortlessly. Also written by Hulke and populated with laid-back characters such as Edwin Richfield's naval Commander, Captain Hart, and Clive Morton's doddery prison governor Trenchard – not to mention the Master, enjoying a relaxing time at Her Majesty's pleasure as Trenchard's top security prisoner – *The Sea Devils* lacks the urgency of its predecessor, and after an atmospheric first episode, where the Doctor and Jo investigate an abandoned sea fort, the flitting back and forth between Hart's and Trenchard's offices means the story takes time to pick up. Another hurdle is Radiophonic Workshop composer Malcolm Clarke's experimental score – really just a random collection of synthesised oscillations – that is off-putting in the television episodes and when brought to the fore in this medium, is even more intrusive.

Written by Johnny Byrne, *Warriors of the Deep* is an exciting script that's let down on television by poor monster costumes and flat direction. Narrated by Janet Fielding (companion Tegan Jovanka), its audio version rattles along, and with Sea Base Four's tannoy announcements, bleeping computer banks and crew of differing nationalities and accents, arguably comes across as the most vivid and audio-friendly of the set.

Released with lively bonus interviews, topics range from the 'cosiness' of 1970s TV production to Master actor Roger Delgado's cartoonist skills, all three actresses offering positive comment on the new series – its view of the companion role and more rounded treatment of characters – with Manning confessing to being "a massive fan." The *Silurians* disc also includes a brief, though fascinating, 2004 news report from the *Today* radio programme, about the discovery of Ice Age art sculptures in Derbyshire's Cresswell Caves.

Overall, a largely successful collection for not too 'monstrous' a price! **VB**

"Perhaps surprisingly, *Warriors of the Deep* comes across as the most vivid and audio-friendly story of this set..."

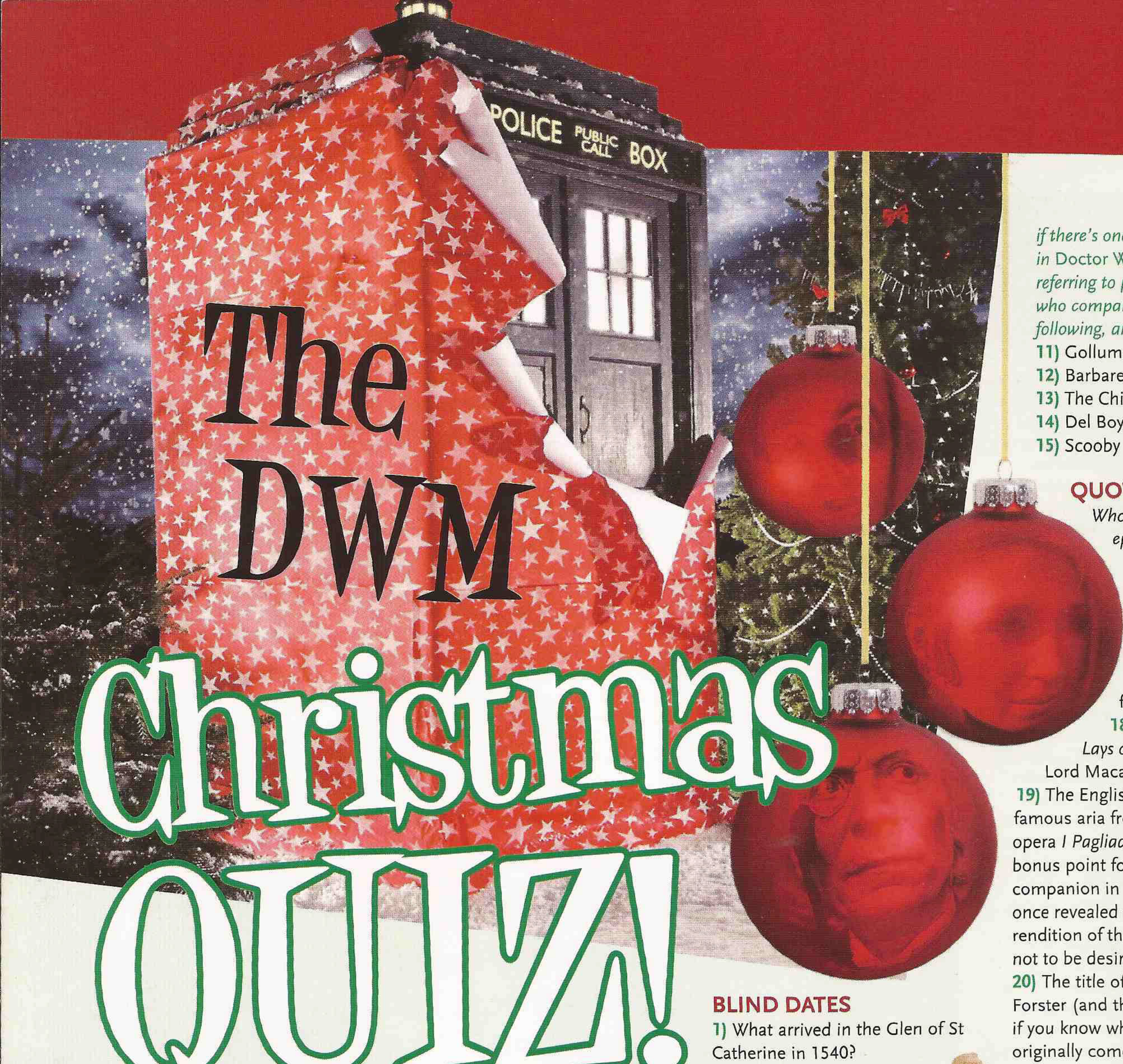
DALEKMANIA
billie piper
2007 calendar

## CALENDARS

Slow Dazzle/Imagicom/Street Hassle | **PRICE** Various | **OUT** Now

Following hot on the heels of Danilo's official *Doctor Who* calendar (see **DWM** 376) is Slow Dazzle's colourful *Dalekmania*, that's become something of a stalwart on the calendar market, offering its usual nostalgic mix of all things 1960s Dalek movie-related, including merchandise, garish publicity shots and overseas posters – a Turkish *Dalek Invasion of Earth* for May, and for August, dressed as a Roboman and posing with cigarette-holder and umbrella, the campest pictures of Bernard Cribbins you'll ever see.

Coming bang up-to-date, the popularity of Billie Piper and David Tennant means they too have secured calendars of their own, albeit of the slightly less stylish, unofficial type from Imagicom, and for Billie, a second, produced by Street Hassle in association with the *Daily Mirror*, and featuring a cheerful selection of publicity shots, including a number from her days as a fresh-faced pop princess. **VB**



# The DWM Christmas QUIZ!

Deck the hall with blouse of Polly, tra la la la la, la la la la, as they used to sing at the Inferno nightclub back in the days when London really was swinging. Yes, dear readers, 'tis once again the season to be jolly, but I'm not going to let that deter me. Readers with steel skies and velvet webs will be only too aware that life is a cave of skulls, a dangerous journey through a forest of fear, a bargain of necessity in a temple of secrets, an abandoned planet where the sea of death laps the singing sands until the day of armageddon. And on our flight through eternity it's nice to know that some things never change – Dodo's accent, Liz Shaw's hairstyle and the **DWM** Christmas Quiz being just three of them.

Here's how our little battle of wits works. The first 20 questions are based entirely on the new series from *Rose* onwards. Thereafter we open the airlock and allow the old series to intermingle with the new: everything from William Hartnell to David Tennant, all mixed up in one great big celestial toyroom.

But it's not entirely a desperate venture, as there's a hidden danger that you might make a small prophet, quick return! Yes, the five highest-scorers will win a year's **DWM** subscription. Send your answers to the address on p10, marked 'CHRISTMAS QUIZ' on your envelope or email subject line, not forgetting to include your address. And you've only got until the Feast of Steven, as the closing date for entries is 26 December.

And so, without further Shang-Tu, prepare for a journey into terror as the nightmare begins. And a very merry Christmas to all of you at home!

*The Watcher*

## BLIND DATES

**1)** What arrived in the Glen of St Catherine in 1540?

**2)** What arrived in the Ascension Islands circa 1960?

**3)** Who ended up on the Isle of Dogs in March 2006?

**4)** What was shot down off the Shetland Islands circa 1997?

**5)** Who joined the police force in 1933?

## FAMOUS LAST WORDS

*The following are the final utterances of which doomed characters, all from the Tenth Doctor's adventures?*

**6)** 'I'll tell you everything you need! No! No! Aaagh!'

**7)** 'There's no choice, Doctor. It's got to be done.'

**8)** 'I beg you now, show that compassion.'

**9)** 'No more of this! You promised me peace!'

**10)** 'Oh, I don't think so, woman.'

## I APPRECIATE THE REFERENCE

*...chuckled Mr Jefferson, a trifle prematurely as it turned out, while outlining his plan to escape through the maintenance tunnels. Because if there's one thing that people in Doctor Who love doing, it's referring to popular culture. So who compares whom to the following, and in which episode?*

**11)** Gollum

**12)** Barbarella

**13)** The Child Catcher

**14)** Del Boy

**15)** Scooby Doo and his gang

## QUOTE, UNQUOTE

*Who, and in which episode, quotes:*

**16)** The title of a novel by Graham Greene?

**17)** The opening line of 'You're the One that I Want' from *Grease*?

**18)** 'Horatius' from *Lays of Ancient Rome* by Lord Macaulay?

**19)** The English title of a famous aria from Leoncavallo's opera *I Pagliacci* (and there's a bonus point for naming which companion in the original series once revealed that the Doctor's rendition of the same number was not to be desired!)?

**20)** The title of a novel by E M Forster (and there's a bonus point if you know where the quotation originally comes from)?

## CONNECTIONS

*Time to mix up the old and new series. What links...*

**21)** Morbius; Eldrad; the Wire?

**22)** A 1965 Drahvin episode; a 1966 Monoid episode; a 2006 Cyberman episode?

**23)** Sanctuary Base Six's resident Ood-wrangler; a ringmaster's pseudonym; an Italian torturer?

**24)** Sontarans; Krillitanes; Bannermen; the Weed Creature?

**25)** Steven Taylor; The Brigadier; Sergeant Benton; Harry Sullivan; the Second Romana; the Sixth Doctor; Martha Jones; no other regular characters?

## FAMOUS FIRST WORDS

*Which stories open with the following words?*

**26)** 'I wonder what's wrong with her? She's sort of queasy.'

**27)** 'We seem to be ahead of schedule...'

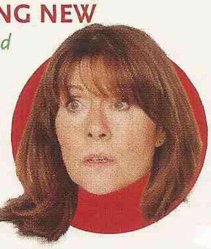
**28)** 'Solar flare activity has increased across space lanes 556.'

**29)** 'No, not yet – one of them may be the King.'

**30)** 'What's the emergency?'

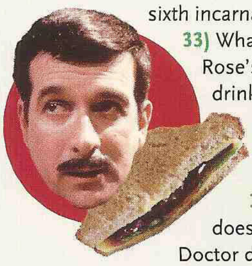
## SOMETHING OLD, SOMETHING NEW

*Mind your head as trivia from the old series collides with trivia from the new series...*



**31)** Bearing in mind what Sarah-Jane tells the Doctor in *School Reunion*, and what the Doctor tells Leela in *Underworld*, how might we leap to the conclusion that he wasn't being entirely honest in *The Hand of Fear*?

**32)** According to *Fear Her*, in what way have the Doctor's pet enthusiasms changed since his sixth incarnation?



**33)** What connects Rose's futuristic drink with the Brigadier's vegetarian sandwich?

**34)** What does the Tenth Doctor do in Reinette's bedroom that the Fifth did in the Time Lords' council chamber?

**35)** What does Jackie's flower-arranger have in common with the Doctor's involvement in World War Six (but not, as Rose discovered, with the location of Murder Spree Twenty)?

## SONG SUNG WHO

*In which stories are we treated to the Doctor singing a snatch of the following?*

**36)** *I Could Have Danced All Night* from *My Fair Lady*.

**37)** *La Donna è Mobile* from Verdi's *Rigoletto*.

**38)** *As Time Goes By* from *Casablanca*.

**39)** *Largo al Factotum* from Rossini's *The Barber of Seville*.

**40)** *I Want To Be Happy* from *No, No, Nanette*.

## ANAGRAMS

*Unscramble the story titles.*

**41)** Transmit his anchovies.

**42)** Ninetieth drama.

**43)** Clap high-flier Reinette.

**44)** Oh, Mars shot fed database.

**45)** Plop the Beast in slime.

## AND FINALLY...

*Some right old nonsense to finish us off.*

**46)** Peter Davison has seven; Tom Baker has five; Sylvester McCoy has three; Christopher Eccleston has two; Jon Pertwee, Colin Baker and David Tennant (so far...) have one apiece; but William Hartnell, Patrick Troughton and Paul McGann have none at all. What?

**47)** 'I could throw you in the lake or feed you poisoned birthday cake,' trills Jake Shears pleasantly on the Scissor Sisters' latest album. Just in case he's running short of scenarios, let's tell him on which planet you might face execution by **a)** vaporisation; **b)** public steaming; **c)** being boiled in acetic acid; **d)** being dropped in a pit to face the royal beast; **e)** being dropped in a pit and getting squished by an alien ambassador; **f)** being dropped in a pit and, rather boringly, just having rocks thrown at you; **g)** being drowned in pink fondant surprise; **h)** having your bloodstream magically filled with air bubbles by a psychic slug. Oh go on, Jake, write us an extra verse.

**48)** Assuming every penny goes towards the repayment, how many television sets must Mr Magpie sell to pay off his overdraft? (Blimey, this is worse than school, isn't it?)

**49)** Okay, here we go. **a)** Multiply Rajesh's Sudoku book by the year in which the Doctor, Rose and Captain Jack visited Kyoto, and then multiply the answer by the number of generations that the Krillitanes have had wings. **b)** Multiply the channel broadcasting the Doctor's edition of *Big Brother* by the number of degrees that temperatures have risen on the parallel Earth in the last six months. **c)** Add Chloe Webber's house number to the feet above sea level of the dimensional breach in the Torchwood tower, then multiply the answer by the number of square miles required by the Genesis Ark, and then subtract the number of Rels that the Daleks rewind their image of the Doctor. **d)** And finally: add answers **a)** and **b)** together, then subtract answer **c)** from the total, and you are left with a number that plays what important role in an adventure of the Tenth Doctor?

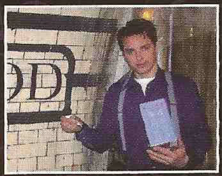
**50)** Let's finish on a festive note. Viewers of *The Christmas Invasion* were treated to a blast of Slade's perennial Yuletide classic *Merry Xmas Everybody*. But way back in the olden days, which *Doctor Who* story was on the air in the same week that the original single hit the UK Number One spot?

# COMING IN DWM 378

## OUR BIGGEST BEHIND-THE-SCENES FEATURE EVER!

We kick off 2007 with a massive 30-page look behind the scenes of the best-ever Christmas for *Doctor Who* fans, as we bring you all the gossip from the set of **The Runaway Bride**, plus **The Sarah Jane Adventures** and the season finale of **Torchwood**!

We speak to the stars, including David Tennant, Elisabeth Sladen, Eve Myles, and Sarah Parish, plus writers, directors, and many many more!



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The start of a very special comic strip adventure for the Tenth Doctor, by Alan Barnes and Martin Geraghty, as a very old friend returns...

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# PRODUCTION NOTES

RUSSELL T DAVIES
TAKES US BEHIND
THE SCENES...

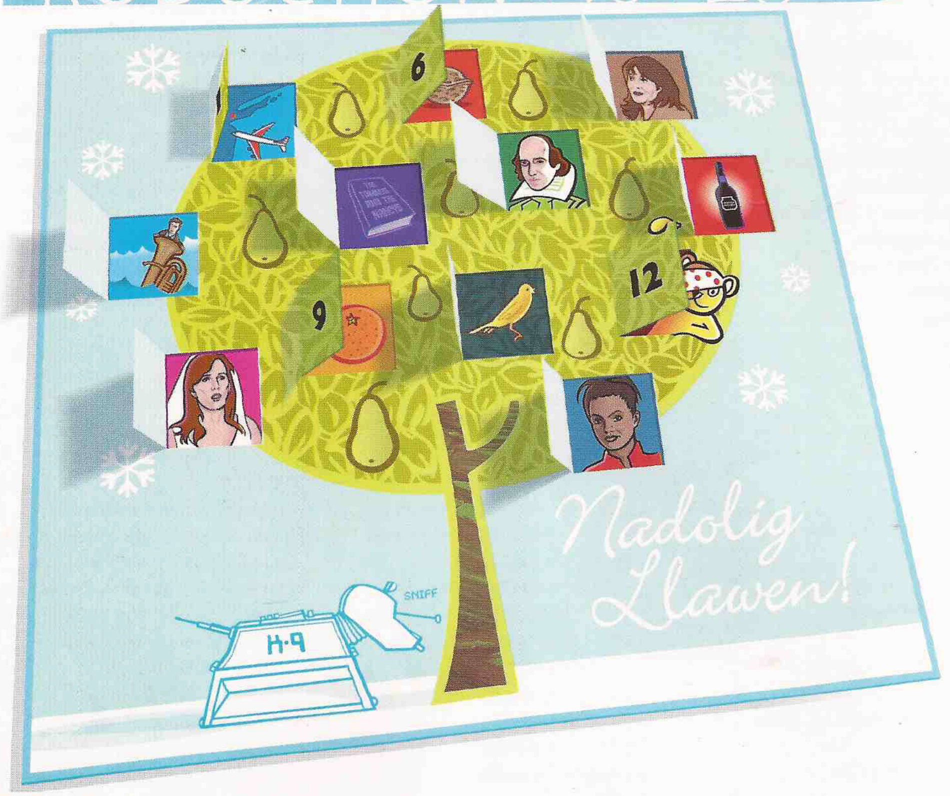

Illustration
BEN MORRIS

## 12 FACTS A-FACTING!

CHRISTMAS! JUST LIKE LUCY VAN PELT, holding out that football for Charlie Brown, I've gone and invented an annual tradition. Yes, it's the Second *Twelve Days of Christmas Doctor Who*-themed *Production Notes*. Otherwise known as, a rod for my own back. But I'll smuggle in a few Christmas presents along the way – just in case you're skimming – as well as the odd walnut and deadly satsuma. So off we go...

*Twelve edits-a-finishing!* The 12th and final edit of Series Three Episode 1 is now sitting on my desk. (Really, 12 edits, honestly, it's labelled 3.1v12, I'm not just saying that to fit the format.) And a very lovely thing it is too – the arrival of Martha Jones! But you won't have to wait too long, cos you'll see a taster at the end of *The Runaway Bride*. Don't fall asleep with the egg nog. Always my motto.

*Eleven scenes-a-shooting!* Picking up a random Call Sheet (the list of everything to be shot on each day), there were 11 scenes completed on Monday 30 October, including Episode 5 scene 4, described here as 'Tallulah is joined by Doctor & Co running away'. Meaning, the Doctor plus Martha, Frank and some extras, we haven't formed a dance troupe called Doctor & Co. Not yet.

*Ten words-a-speaking!* One of Donna's lines from *The Runaway Bride*: 'That's not even a proper word, you're just saying things!' BBC One, Christmas Day – make people watch. Force is permitted.

*Nine pints-a-sweating!* Every day. That's how much effort it took to organise the *Children in Need* concert, with, amongst many others, Julie Gardner, Edward Russell and Mari Thomas slaving night and day to make it a huge, wonderful experience. Julie's become a complete Harvey – getting the concert on (Goldsmith), filming it (Weinstein), then falling over (Bristol Cream). But they all work hard, mostly in their precious free time, because it's such a good cause, and because they honestly love this show. This is my chance to say thank you. (Mind you, because of **DWM** deadlines, I'm typing this before it actually happens. If there have been headlines of Brass Section Falls Into Sea, Tennant Adrift On Tuba, then forget it.)

*Eight shows-a-showing!* Julie's got eight shows on this Christmas. Eight! *Doctor Who*, plus *Confidential*, *The Sarah Jane Adventures*, three *Torchwoods*, *Dracula* and the *This Life* special. Blimey. She's a phenomenon! And she's Welsh!

> "THE 12TH AND FINAL EDIT OF SERIES THREE EPISODE 1 IS SITTING ON MY DESK!"

*Seven hours-a-flying!* That's how long it took for our director, James Strong, and his team to fly to JFK, for the Official First Ever *Doctor Who* Shoot in New York! Kept that secret, didn't we?

*Six names-a-changing!* At the last minute, with the Christmas billings about to go to press, we were warned that *The Sarah Jane Adventures* wouldn't work as a title, cos it doesn't fit on the Electronic Programme Guide (that's the digital on-screen listings, now becoming a dominant force in the viewer's choice). And I think it's a very good point – programming is being shaped by modern technology, just as it should be. So we rattled through possible EPG-shaped names, the other five being *The SJA*, *SJS*, *Sarah Jane*, *Sarah & Co*, um, *Vortex* (there is no vortex, but it's a good word). Then we realised that the Special is 60 minutes long, so *The Sarah Jane Adventures* would fit the EPG after all; things might change for the half-hour episodes, but let's solve that another time. Oh! And it's lovely! The show. Absolutely lovely. Yes, I'm biased, yes, this is a BBC-licenced magazine, but to hell with that, I absolutely LOVE it. I think we've done Sarah Jane Smith and Elisabeth Sladen proud. Hope you like.

*Five gooo-ooold riiiings!* Love that bit.

*Four folk-a-naming!* We've been cruel to **DWM**, holding back information on Series Three. So here are four character names (but no, Clay, you can't put them in this month's *Gallifrey Guardian*, it's my page, throw me a bone!). Ardal O'Hanlan is playing Brannigan, with Jennifer Hennessy as his wife, Valerie (their children are played by... oh, you'll see). Anne Reid's playing Florence, and Roy Marsden is Mr Stoker.

*Three words-a-titling!* All right, let's ease the drought on the episode titles, I promised you presents! Next year's Episode 2, as told by Old Roberts of this parish, is called *The Shakespeare Code*.

*Two friends-a-waving!* Everyone always asks about the return of old enemies, but what about old friends? Those lovely allies of the Doctor, the Harriet Joneses, the Zacks and Idas, the Tommys and the Nancys, that faithful supporting cast left trailing in the Doctor's wake, across time and space. Well, Series Three has two such souls returning to the fray. One of them might just possibly be a big old Face. (I promised you a walnut.) And the other..? Roll on, 2007. Or any other form of deodorant.

Hmm, the Tommys and the Nancys. That's the title of my autobiography. But no, back to the format, it's the big climax...

*And a canary in The Satan Pit!* Yes, really. After last year's ferret incident, I actually saved this anecdote, to fit the Twelve Days format – it's been months! But on the way to *The Impossible Planet*'s quarry, a canary flew into the car of Gareth Skelding, our Location Manager. It was stunned! So he took it to the on-site mobile production office, where Tracie Simpson adopted it, and got the facilities boys to build a cage. Phil returned from London, sat down to eat his dinner, jumped out of his skin when it chirped. (He was scared of a canary. Never let him forget.) Since it was bird flu season, he called the RSPCA, who took it away. I wonder where it is now. Poor little Satan. And if we don't get a duck on set soon, next year's column is ruined.

Nadolig Llawen!

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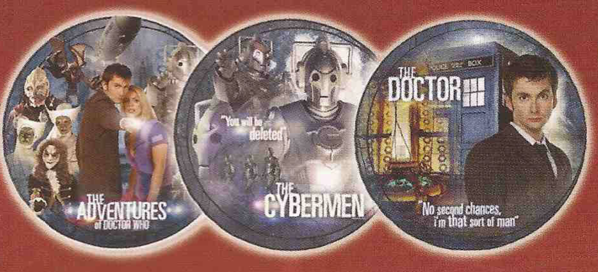

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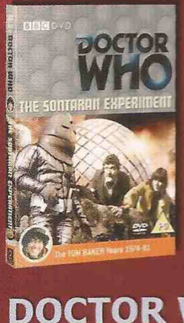

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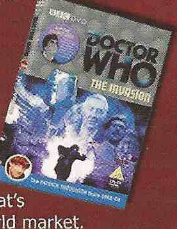

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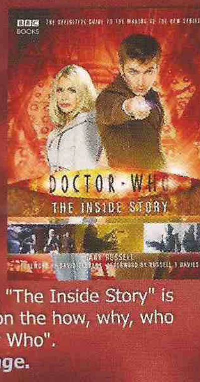

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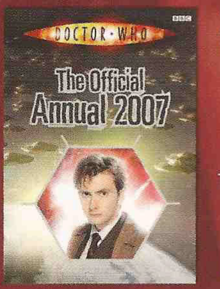

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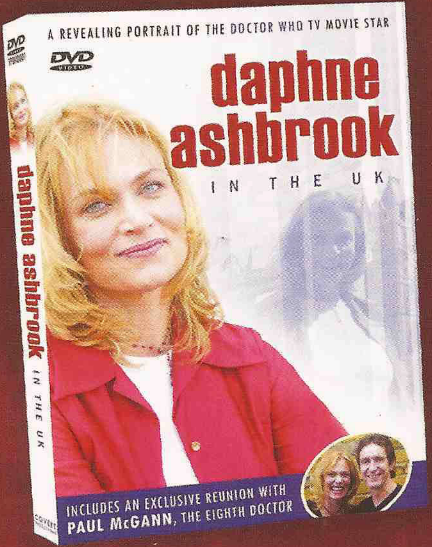

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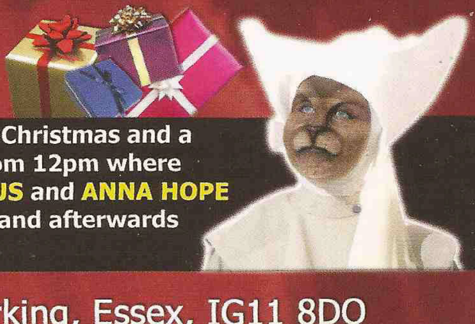

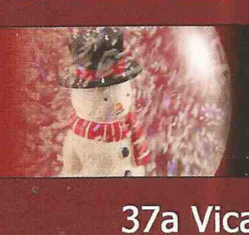

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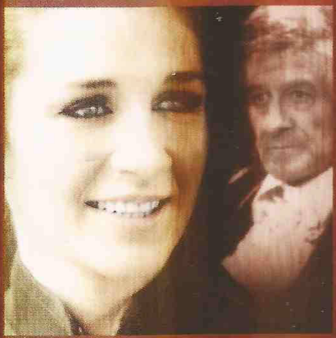

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